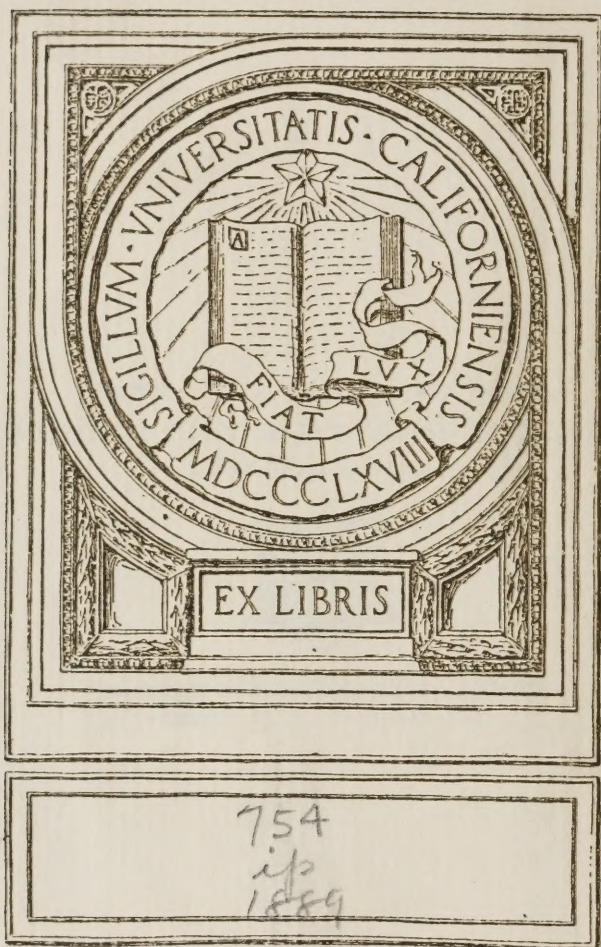


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ΕΥΡΙΠΙΔΟΥ  
ΙΦΙΓΕΝΕΙΑ Η ΕΝ ΑΥΛΙΔΙ  
THE  
IPHIGENEIA AT AULIS  
OF EURIPIDES

*WITH INTRODUCTION AND NOTES*

BY

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## PREFACE.

THE previous editions to which my indebtedness is greatest are those of Höpfner (Halae, 1795); Hermann (Lipsiae, 1831); Monk (Cantabr., 1857); Klotz (Gothae, 1858); Weil (Paris, 1879); Paley (London, 1880). I have also consulted with benefit the analysis and criticism of the play by Gruppe *Ariadne* xiii, xiv; and H. Hennig's dissertation *de Iphigeniae Aulidensis forma ac condicione* (Berol. 1870). Other obligations which relate to particular points are acknowledged in the notes.

The text is based generally upon that of Adolph Kirchhoff (1867), which follows closely the authority of the MSS. A list of all the deviations from his text which occur in the present edition will be found in the Appendix.

I wish to take this opportunity of expressing my thanks to Mr A. W. W. Dale of this College for his kind assistance and advice.

C. E. S. H.

TRINITY HALL,

October 17th, 1889.

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## INTRODUCTION.

### I.

THE Iphigeneia at Aulis of Euripides deals with a tragic episode in the history of the house of the Pelopidae, the δῶμα πολύφθορον whose fortunes furnished to the creative imagination of the Greek tragedians a theme so fertile in the intricate and awful problems of crime and retribution, of sin visited upon the children's children, of heavenly ordinance to men, and the mysterious guiding of fate. One of the last works of Euripides, the play itself in its conception and execution is worthy of the poet at his best. We feel as we read that we are in touch with one who knew the heart of man, and has from his sympathy with its varying moods received the power to arouse in us the quick emotions of pity, indignation, admiration, and awe. His characters live before us ; compelling our interest, as they unfold through the changing scenes the workings of the human soul. There is here no trace of failing power or enfeebled judgment. The calm and matured reflexion of the philosophic mind is illumined by the seeing eye of the poet<sup>1</sup>; and in the handling of pathos—wherein resides the most delicate test of the artistic spirit—rarely, if ever, has the mingled tender-

<sup>1</sup> Cf. Anth. P. vii 44 *adesp.* (of Euripides) τὸν σοφίῃ Μουσέων μιζόμενον χάριτα.

ness and dignity of Euripides secured him a more splendid triumph.

The legend of Iphigeneia daughter of Agamemnon, who was brought to the Grecian camp at Aulis, there to be offered upon the altar to appease offended Artemis, who would not suffer the fleet to sail to Troy on its mission of vengeance against Paris and the faithless Helen, is already sufficiently familiar in its main outline to render a detailed account unnecessary. We shall therefore pass on to institute a brief comparison between the story as adopted by Euripides and its treatment by other writers in whom it appears. We shall thus be in a position to judge more conveniently of the construction of the plot of the *Iphigeneia at Aulis*, and the comparison will be itself not without interest as illustrating several of the dramatic motives on which the development of Euripides' play depends.

The story of Iphigeneia as we meet with it in Greek tragedy is post-Homeric in its origin. We find in Homer no mention either of the detention of the fleet at Aulis, or of the sacrifice of Agamemnon's daughter. Iphigeneia herself is not named: nor was she apparently known to Homer as a daughter of Agamemnon, who is made to say in *Iliad* ix 144:—"Three daughters have I in my stately palace, Chrysothemis, Laodike and Iphianassa<sup>1</sup>."

<sup>1</sup> It has been held that Iphianassa in this passage stands for Iphigeneia, as is the case in Lucret. i 84 *Trivialis virginis aram | Iphianassai turparunt sanguine foede | ductores Danaum*. They are however distinguished by Sophokles, vide El. 157 *οἷα Χρυσόθεμις ζῶει καὶ Ἰφιάνασσα*, cf. 547 *φαίη δ' ἂν ἡ θανοῦσά γ' (i.e. Iphigeneia) εἰ φωνῇ λάβοι*: and by the author of the *Kypria*, *schol.* ad Soph. El. 157 *ἢ ὡς ὁ τὰ Κύπρια ποιήσας τέσσαράς φησιν, Ἰφιγένειαν καὶ Ἰφιάνασσαν*, i.e. 'four daughters, counting Iphigeneia and Iphianassa' (for the punctuation &c. here see Monro *Journ. of Hellen. Studies* v p. 8). Euripides in this play speaks explicitly of *three daughters* (*τίκτω ἐπὶ τρισὶ παρθένοισι παῖδά σοι | τόνδε*), cf. also *Orest.* 22 f. Iphigeneia however appears in El. 1023 as *Ἰφιγόνη*: a secondary form which is matched by similar examples of an alternative termination in the case of some other proper names. In I. T. 562 ff. allusion is made to two daughters only—Elektra and Iphigeneia, as also in Aesch. Cho. 252 ff.



The source of the story appears to be the *Kypria*, a poem of the epic cycle attributed to Stasinus (Στασίνος), who flourished about 776 B.C. There we are told of a gathering of the Greek fleet under Menelaus and Agamemnon at Aulis, where take place both the sign of the sparrows (cf. Il. ii 300 ff.), and the prophecy of Kalchas; after which the host starts on its voyage but lands by mistake at Teuthrania. They assemble *a second time* at Aulis, on which occasion comes about the leading of Iphigeneia to the altar as a victim to Artemis, and her rescue by the goddess<sup>1</sup>, who snatches her from the jaws of death, and carries her off to the Tauri, leaving a hind at the altar in her stead.

An allusion to the detention of the fleet is made by Hesiod *cp.* 651 (a passage which some critics reject) in which he speaks of "Aulis, where on a time the Achaeans, biding a stress of weather, gathered out of Hellas a goodly company bound for Troy the home of fair women."

In the *Agamemnon* of Aeschylus we have a graphic description of the scene at the altar, and it further appears that in the belief of the persons in the play Iphigeneia has really been slain. In fact Klytaemnestra afterwards (cf. *Ag.* 1017) justifies her murder of Agamemnon as no more than a righteous avenging of her daughter, slain by her father "as a charm to lull the gales from Thrace." Again, it is not, as in this play of Euripides, a *calm*, but contrary winds blowing from the Strymon that keep the host inactive at Aulis. (We find later the hindrance to the voyage declared to be a *calm* by Kallimachus, in his *hymn to Artemis* 230 f.:—"when thou (Artemis) didst bind fast the winds, what time the Achaean ships sought to make their voyage to vex the Teukrians' town").

The motive which Klytaemnestra in the *Agamemnon*<sup>2</sup> alleges

<sup>1</sup> Ἀρτεμις δὲ αὐτὴν ἐξαπαύσασα εἰς Ταύρους μετακομίζει καὶ ἀθάνατον ποιεῖ· ἔλαφον δὲ ἀντὶ τῆς κόρης παρίστησι τῷ βωμῷ. Proklus περὶ τῶν *Κυπρίων* (p. 455 *ap.* Gaisf. Hephaest.).

<sup>2</sup> In this play (1183 f., 1456) Klytaemnestra throws out a dark hint of the vengeance that she will wreak upon Agamemnon if he lets her daughter die.

for her crime had already been hinted at by Pindar, *Pyth.* xi 22 ff:—"Was it then the slaying of Iphigeneia far from the land of her birth that stung the mother to an arousal of wrath dangerous in deed?"; and in the *Elektra* of Sophokles Klytaemnestra, who believes that Iphigeneia has been done to death, defends her murder of the king as a merited retribution for the part he took in bringing it about. "'Twas justice took him off, not I alone<sup>1</sup>." Unlike Aeschylus, Sophokles agrees with Euripides in making a calm the obstacle to the sailing of the fleet:—"Ask," says Elektra, "the huntress Artemis in quittance for what guilt she stayed those thronging winds at Aulis" (563). She goes on to mention what Agamemnon's transgression had been: after a successful shot at a stag, he had uttered a boasting speech<sup>2</sup> which had aroused the anger of the goddess. In our play the cause of the wrath of Artemis is not stated; Kalchas simply announces the sacrifice which she requires. In an earlier work, the *Iphigeneia among the Tauri*, the maiden is demanded in fulfilment of a vow made by her father<sup>3</sup>, that he would devote to Artemis the fairest of a year's produce.

Without considering at length minor differences of detail in the various accounts, or following the story as it is found in later Roman writers, we may return for a moment to the miraculous rescue of the heroine as set forth in the poem of Stasinus, and adopted in this play by Euripides. We have already seen that in Aeschylus and Sophokles Iphigeneia was in the opinion of her friends actually slain. This point is important in the dramatic situation as conceived by these two poets, because it furnishes Klytaemnestra with just enough excuse for her crime to prevent our sympathies from being wholly alienated from her as an entirely abandoned and heartless woman. It is evident however that there is nothing so far to contradict the fact of the rescue having taken place: it is only assumed that the spectators of the sacrifice were not aware of it. Similarly, in the *Orestes* of

<sup>1</sup> El. 528 ἡ γὰρ Δίκη νιν εἶλεν, οὐκ ἐγὼ μόνη.

<sup>2</sup> He said, we are told, οὐδὲ ἡ Ἀρτεμις. Tzetzes ad Lykophr. 183.

<sup>3</sup> So Cic. *de off.* iii 25.

Euripides, Orestes believes that his sister died at Aulis<sup>1</sup>; a belief which is only dissipated when, going on a quest signified to him by Apollo, he finds his sister alive among the Tauri as priestess of Artemis. In our play the case is different. Klytaemnestra is informed by a messenger (1540 ff.) of Iphigeneia's disappearance at the critical moment and the substitution of a hind as the victim; an interposition of heaven of which Agamemnon has been an eye-witness (1621 ff.) in common with the Grecian army.

## II.

## EURIPIDES' PLAY.

The plot of the *Iphigeneia at Aulis* is remarkable for the sustained interest which is maintained to the end, and the drawing of character is also exceptionally clear and brilliant. The dramatic story received from older tradition by Euripides loses in his hands none of its pathetic charm. Summoned to meet a bridegroom, the youthful daughter of the great chief of Greece finds awaiting her the knife of Kalchas and her father powerless to aid. The agony of the king in his wrestling with fate, the queen's distress and resentment at her daughter's wrong, the softening of Menelaus' heart at his brother's grief, have each their share in heightening the tragic effect, and throwing into bolder relief the simple courage of the heroine.

Agamemnon is the type of a man called upon to act in a crisis of great difficulty without the resoluteness and strength of will to cope with the perils around him. In the vain endeavour to extricate himself he has recourse to deception; but he is not the stuff of which intriguers are made. His consent to sacrifice his daughter is wrung from him, chiefly because he feels a keen sense of responsibility to the army of

<sup>1</sup> ἃ δ' Αὔλις ἔλαβε σφάγι' ἐμῆς ὁμοσπόρου κτλ.



Greece<sup>1</sup>; and the disingenuous part which he plays towards Klytaemnestra is due rather to weakness, which induces him to catch at any expedient for deferring the evil day, than to brutal indifference to aught but the accomplishment of his own schemes.

Menelaus appears at first in a very unfavourable light. Persons and institutions connected with Sparta usually find in Euripides an unsympathetic exponent. He is overbearing in pressing the advantage which circumstances have given him, and so heedless of all but his private interests as to demand the death of his own niece in order to forward them. His selfishness is however not the egoism of a cold and calculating nature. It arises from his impetuous and hasty temper which does not easily brook opposition from others (cf. 311, 413, 519). It is not till his brother breaks down in complete despair that he fully realises the odious part he has been playing; not till then does the meaning of the sacrifice he requires come home to him (492). This revulsion of feeling on the part of Menelaus is finely conceived. It is surely a false estimate of Euripides' sense of dramatic effect to suppose, as some critics have done, that Menelaus in offering to forego his prospects of success merely airs a cheap generosity, knowing that after the messenger's arrival the doom of Iphigeneia is sealed.

Achilles' character is that of a high-minded and honourable soldier. Intrigue and finesse are repugnant to his nature, and he is proportionately indignant when he discovers the use which has been made of his name by the crooked policy of Agamemnon (936 ff.). In spite of the false position in which he finds himself his chivalrous feeling leads him to espouse at once Klytaemnestra's cause. It is no more, he declares, than his own honour demands (961). His greatest dread is a 'scene,' and he is anxious that nothing should be left untried to avoid it (*ἵνα τὸ πρᾶγμ' ἔχη καλῶς* 1009), but when all fails he is ready to take his life in his hand to protect the defenceless.

The maternal solicitude of Klytaemnestra and the anxiety she displays for her daughter's welfare enhance the pathos of Iphi-

<sup>1</sup> Cf. esp. 1012, 1258 ff.

geneia's fate, and suggest at the same time a striking contrast with the conduct of Agamemnon. But withal she leaves upon us the impression that, when other passions than a mother's tenderness assert their sway, the Klytaemnestra of the *Agamemnon* will not be far to seek. Force and determination mark her uncompromising refusal to return to Argos at Agamemnon's request, and leave him to manage the wedding ceremony; whilst allusion has been made above (see p. ix n. (2)) to the foreshadowing of her vengeance for Iphigeneia's death.

The character of Iphigeneia herself exhibits the hand of a master. The poet has conceived the effect of a terrible and unexpected demand made upon the fortitude of a pure and noble girl, whose affections and feeling of duty give her strength in the end to taste unfalteringly the bitterness of death at a moment when life is sweetest. With supreme art he secures our sympathy by frankly showing us the human weakness which only human heroism can successfully overcome. Like the Antigone of Sophokles, Iphigeneia displays no indifference to death: her courage is not the outcome of insensibility to the horrors of her doom. When first she hears of what awaits her, the emotion she feels is that of agonised terror at her untimely fate (*μή μ' ἀπολέσης ἄωρον*). She pleads that life is sweet (*ἦδὺ γὰρ τὸ φῶς λείσσειν*), and shrinks in horror from beholding the dread things of the underworld (1219). With a cry of despair like one drowning in deep waters she ends her piteous appeal: life on any terms is better than the noblest death (1252).

But her father can give no hope of escape. A necessity too strong to resist is laid upon him (*τοῦτο γὰρ πρᾶξαί με δεῖ*), and the word of the gods none shall withstand. Then in a lyric cry of passionate intensity Iphigeneia makes her moan for the cruel destiny that visits upon her the sin of others. Priam's exposure of his infant son, Paris and the judgment of the goddesses, the flight of Helen, and the gathering at Aulis of the avenging host: thus, link by link, is forged the adamant chain of fate that holds at last the innocent girl in bonds that death alone can loose. Throughout the play is suggested the idea of an inexorable fate bringing upon the guiltless punishment for the wrong

doing of others<sup>1</sup>. Behind the perplexities of the hour, behind the human actors with their hopes and fears, their devices and ambitions, stands ever the shrouded form of Necessity guiding all things to their appointed end, and exacting for sin a late but certain expiation. Of this idea the culminating expression is reached in the monody of Iphigeneia (1279—1335). The crisis of the play now approaches: the army clamour for her death, Achilles is ready to resist them with the sword. But Iphigeneia has had time to conquer her first terror, and reflect calmly on the situation. Her words fall with quietness and decision on the excited hearing of her listeners. The eyes of Hellas are upon her: the opportunity offers of saving her country and winning deathless renown. When the goddess bids, when victory is in the balance, and national honour at stake, it is a craven spirit that still clings to life. She surrenders herself a willing victim.

...once again she raised her voice,  
 "O father! if the ships are now detain'd,  
 and all your vows move not the gods above,  
 when the knife strikes me there will be one prayer  
 the less to them: and purer can there be  
 any, or more fervent than a daughter's prayer  
 for her dear father's safety and success?"  
 A groan that shook him shook not his resolve.  
 An aged man now enter'd, and without  
 one word stept slowly on, and took the wrist  
 of the pale maiden. She lookt up and saw  
 the fillet of the priest and calm cold eyes.  
 Then turn'd she where her parent stood, and cried  
 "O father! grieve no more, the ships can sail."

LANDOR *Iphigeneia* Hellen. xi.

<sup>1</sup> See vv. 467, 680, 793, 1236, 1253.



## III.

## CRITICISMS ON EURIPIDES' IPHIGENEIA.

It is worth while to observe before we take leave of the subject that fault was found in ancient times with the character of Iphigeneia as conceived by Euripides. In the Poetics of Aristotle (xv p. 1454<sup>a</sup> 31) we meet with a remark that, as here depicted, the character offends against the canon of *consistency* (τὸ ὁμαλόν): "for," continues Aristotle, "Iphigeneia pleading for her life bears no resemblance (οὐδὲν ἔοικεν) to Iphigeneia as she afterwards appears." To understand the bearing of this criticism we must glance for a moment at the context in which it occurs. Consistency having been mentioned as one of the cardinal principles connected with character-drawing, Aristotle adds that if the poet has occasion to represent inconsistency, the character must be *consistently inconsistent* (ὁμαλῶς ἀνώμαλον, 27). He does not then condemn inconsistency as such, but only when inartistically handled; just as, in the same chapter, having laid especial stress on *goodness* of character<sup>1</sup>, he proceeds to censure the character of Menelaus in the *Orestes* not as being bad, but as being *unnecessarily bad*<sup>2</sup>. In the same way with regard to Iphigeneia, since change of attitude is not (as we have seen) to be considered in itself a fault, Aristotle means that the defect lies in the abruptness with which the change is executed. The criticism therefore which he makes is less sweeping and, it may be fairly added, less removed from appreciation of poetic excellence, than would at first sight appear. Whether we agree with Aristotle, or not, it is plain that there is a great difference between blaming the transition through which Iphigeneia is made to pass, and maintaining that the

<sup>1</sup> ἐν μὲν καὶ πρῶτον, ὅπως χρηστὰ ᾖ.

<sup>2</sup> The difference of reading which the MSS. here exhibit does not affect the present argument.

motives for it are not adequately suggested. The question can only be satisfactorily decided for each individual after a careful and unprejudiced reading of the play as a whole. Still, when all objections have been allowed their weight, the opinion of the critic can hardly be otherwise than favourable to Euripides, in an attempt where not to greatly succeed must be to greatly fail. Of modern judgments which have been passed upon this interesting point we will quote only, in conclusion, that expressed by Schiller<sup>1</sup>, in whom the insight of a poet was combined with a keen sense of dramatic fitness. He says:—"a faithful and charming portrait of nature is presented by this union of weakness and strength, of fearfulness and heroic courage. The passage from the one mood to its opposite, led up to by natural steps, is effected without undue abruptness."

#### IV.

#### TREATMENT IN ART.

A few words may be added on the treatment in ancient art of the episode of the sacrifice of Iphigeneia. A situation so strikingly suited to call forth the highest powers of the artist was not likely, among the Greeks, to be wholly resigned for its illustration to the province of literature, and we hear of a celebrated picture with this subject which was painted by Timanthes of Sikyon (*circa*. 400 B.C.). Of the composition of his picture we know something from allusions found in ancient writers, and we shall presently have occasion to consider more particularly certain points connected with it.

It will be convenient however to notice first three other representations of the scene. We have in the first place (1) an antique painted vase (Rochette *Mon. inéd. d'Antiquité* pl. xxvi B), on which the sacrifice is represented. The painting consists

<sup>1</sup> In a note appended to his translation of the play.

of a group of six figures. The demeanour of Iphigeneia is calm and resigned. Partly visible behind her is a hind, in such a position that it must receive the blow of the sacrificial knife which Kalchas raises.

Secondly (II) the marble altar of Kleomenes (Baumeister *Denkm. des klass. Altertums* Abb. 806) at Florence: where, on a relief which encircles the stone, Kalchas is seen approaching Iphigeneia, whom Achilles is leading to her doom, in order to begin the ceremonial of sacrifice. Agamemnon stands by the altar overwhelmed by grief, holding his robe so as to conceal his features<sup>1</sup>. Iphigeneia stands erect and firm, prepared to meet her fate with dignity and resignation<sup>2</sup> (avec une fermeté noble et tranquille. Roch.).

Thirdly (III) a mural painting at Pompeii (Baum. Abb. 807), in which Agamemnon is standing by a pillar on which is an antique figure of Artemis carrying a torch in each hand. [The goddess here appears in her character of "Ἀρτεμις ἀμφίπυρος, vide Note C.] His attitude is similar to that in (II), and, veiled by his robe, he is holding his hand before his eyes. Iphigeneia, clothed in a yellow robe (κροκωτός), is being raised from the ground and carried to the altar in an attitude of piteous and despairing supplication.

Fuller details of these works of art will be found in the authorities mentioned. The descriptions just given are concerned mainly with two points—the figure of Agamemnon and the demeanour of Iphigeneia. The veiled figure of the father was a feature in the picture of Timanthes, as we learn from several sources. It was the opinion of ancient critics that the artist's reason for concealing Agamemnon's face was that he had

<sup>1</sup> Cf. *infr.* 1550 ὁμμάτων πέπλον προθείς. But the picture of Timanthes, from which the attitude of Agamemnon here and in (III) seems to have been copied, was probably painted before the appearance of Euripides' play.

<sup>2</sup> Overbeck *Griech. Plastik* ii p. 379 thinks it not improbable that the figure of Iphigeneia on this relief is also derived, like that of Agamemnon, from the picture of Timanthes.

already expended upon the rest of the group his utmost power of expressing grief; or, that he thought it impossible to paint the agony of a father upon such an occasion: cf. Cicero *Or.* xxii (74) *pictor ille vidit cum immolanda Iphigeneia tristis Calchas esset, maestior Ulixes, maereret Menelaus, obvolvendum caput Agamemnonis esse quoniam summum illum luctum penicillo non potest imitari.* But a loftier motive, based on a truer recognition of the essential nature of art, was assigned by Lessing<sup>1</sup> for this concealment. Timanthes felt that to depict the countenance of Agamemnon convulsed with the terrible anguish which at such a moment must have racked a father's soul, would be to excite in all who looked upon it a feeling of repulsion at the distorted features, that must inevitably weaken their sympathy with the king's distress. "In short," he says, "the artist here has made "a sacrifice to beauty; and it is an instance not how expression "may exceed the capacity of art, but how it should be subjected "to art's first law, beauty."

In the bearing of Iphigeneia herself a distinct difference will already have been observed, which corresponds to a remarkable variation in the literary treatment of her demeanour at the supreme and terrible moment.

In (III) we have before us the scene described with such splendid pathos by Aeschylus, *Ag.* 226 ff., where the attendants are bid to raise aloft above the altar the drooping maiden, her fair mouth stopped with gags, whilst her robe of saffron dipping flows from her to the ground<sup>2</sup>, and her sad eyes move the slayers to compassion. This is the victim whom Lucretius has described, i 85 ff., speechless with fear, and sinking with failing limbs to the earth, as she is led all quaking to the altar. Of another mould is the Iphigeneia who stands before us in the two remaining scenes (I, II). We recognize the character as conceived in this play by Euripides. The struggle is over: the terror of death subdued by noble resolve: and Iphigeneia goes with unshrinking step to lay down her life for Hellas.

<sup>1</sup> Laokoon ch. ii.

<sup>2</sup> κρύκου βαφὰς δ' ἐς πέδον χέουσα.



## V.

## ENNIUS. SCHILLER. RACINE.

Versions and imitations of the *Iphigeneia at Aulis* have been attempted by different hands at various intervals since Euripides gave it to the world. We propose to notice here the work of three famous poets only, one of ancient, and two of modern times. The play was translated by the Roman poet Ennius, a few lines (some 25 in all) of whose *Iphigenia* are still extant. We are able to infer from what survives that Ennius dealt with his original in the free style<sup>1</sup> which he elsewhere displays in adapting Greek tragedies to his own purpose. One or two fragments of his translation are quoted in the notes; see Index. Coming to modern times, we have a version made by Schiller in 1788. Schiller's *Iphigenie*, undertaken, according to his own account, as an exercise in dramatic writing, by which he hoped at the same time to enter into the Greek spirit, is an admirable piece of work. In the choric parts especially, he is highly successful in rendering the movement and rhythm of the original. The translation ends with the final exit of Iphigeneia (l. 1509).

There remains the celebrated *Iphigénie à Aulide* of Racine. This play, which appeared in 1675, was received by the public with great favour. Voltaire praised it enthusiastically as "the tragedy of tragedies," "a thing of beauty for all ages and all peoples." Racine's plot differs from that of Euripides in several important respects. He introduces into the piece *another Iphigeneia* (daughter of Theseus and Helen) who appears as Eriphile (Eriphyle) a captive of Achilles, and is in the end sacrificed instead of the daughter of Agamemnon. Ériphile is in love with Achilles, and jealous of Iphigeneia, her rival in his affections. Hence when the latter attempts to escape from her doom, Ériphile prevents her by disclosing the purposed flight to Kalchas. Iphigeneia is led to the altar, where Achilles

<sup>1</sup> See l. 164 n. (end).

comes forward as her champion, and a conflict is imminent, when Kalchas declares that Ériphile herself is the victim demanded by the gods.

Un autre sang d'Hélène, une autre Iphigénie,  
sur ce bord immolée y doit laisser sa vie.  
Ainsi parle Calchas. Tout le camp immobile  
l'écoute avec frayeur et regarde Ériphile<sup>1</sup>. (Act v sc. 6.)

An obvious criticism is suggested by this interweaving of love-intrigues with the plot. In order to secure the approbation of his audience Racine, no doubt, was obliged to bring in something of the kind. Still, in spite of the opinion of a French critic that by means of Ériphile occasion is given for "beautiful developments in Iphigeneia's character," we cannot but feel that the importation into the region of classic drama of ideas so thoroughly modern is unfortunate. Again, as compared with the Agamemnon whom Euripides has portrayed, Racine's conception of the king involves a sacrifice of dramatic effect. Odysseus (to whom Racine assigns the part of Menelaus) induces Agamemnon to consent to the sacrifice by working on his ambition; and to this motive Agamemnon himself confesses frankly, though with a touch of shame (*avec quelque pudeur*), that his yielding is due. As to the character of Iphigénie herself, it will be evident from what has been already said of the play that it diverges considerably from that of the Greek heroine, nor would a comparison brief enough to be in place here be a fair treatment of the more elaborate study of the French poet. It is enough to say that here at any rate Euripides has no cause to fear the rivalry of his modern competitor.

<sup>1</sup> The introduction of this character (*l'heureux personnage d'Ériphile*) Racine, in his preface, says was suggested by Pausanias; who speaks (ii 22, 7 ff.) of a daughter born to Helen before her marriage with Menelaus, and mentions the lyric poet Stesichorus (c. 600 B.C.) according to whom and others Iphigeneia is daughter of Theseus.

## VI.

## DATE OF THE PLAY.

A few years before the end of his life Euripides quitted Athens. Whether the relentless satire of Aristophanes and domestic troubles of his own were immediately connected with this step, is not known for certain; possibly one or both of these reasons may have contributed to the poet's final decision to bid farewell to his native country. Not long afterwards he went by invitation of Archelaus to reside at the Macedonian court; and it was there he composed this play. The exact year of its representation is unknown. We are informed<sup>1</sup> that it was brought out at Athens by the younger Euripides, son (or, according to another account, nephew) of the poet, after the death (B.C. 406) of Euripides himself. With it were produced the *Bacchæ* and the *Alkmeon in Corinth*, and it was in all probability to this trilogy that the prize was given which Suidas mentions as having been awarded to Euripides after his death.

## VII.

## MANUSCRIPTS, ETC.

The authorities on which depend the text of the *Iphigeneia at Aulis* are two mss. of the second family, both without scholia: (1) *cod. Laurentianus plut.* n. 32, 2 in the Laurentian library at Florence, written on paper in the XIVth century (sometimes known as L), referred to as C.

(2) *cod. Palatinus* n. 287 in the Vatican library at Rome, written on parchment also in the XIVth century (Kirchhoff's *B*), referred to as P.

Both these mss. in the opinion of Wilamowitz-Möllendorff (*anal. Euripidea* p. 3 &c.) are copies from the same archetype,

<sup>1</sup> *Schol. ad Ar. Ran.* 67 in Bekker's Aristotle p. 1573 (584).

a ms. (Φ) which was in existence, he supposes, about 1300 in a Byzantine library. Of C there are 5 copies dating from the XVth century, which were used by Kirchhoff (see his preface p. x) in ascertaining the readings of C for his edition of 1855; since the ms. itself had then been collated only by de Furia, who undertook the task for Matthiae's Leipzig edition, but executed it in a very untrustworthy manner (*ut solebat, negligentissime*. Kirchh.) The new collation of both mss. which was published in 1875 by Wilamowitz *l. c.* shows C to be a better ms. than was formerly supposed; as the readings which the above mentioned copies exhibit as those of C prove in many cases to be due to a later corrector (c), who allowed himself an extremely free hand in his alterations. The play was first printed in the Aldine edition of Euripides (containing all the plays except the *Elektra*) published in February 1503 at Venice.

## VIII.

## STRUCTURE OF THE PLAY.

The following division of the play into acts and scenes, in which I follow Arnoldt<sup>1</sup>, presents a summary view of the part in the dramatic action assigned to the different characters.

PROLOGOS, in one scene (1—163), Agamemnon and Slave.

PARODOS (164—302).

EPEISODION I, in 4 scenes (303—542):—

*Scene 1* (303—316) Menelaus and Slave.

*Scene 2* (317—414) Menelaus and Agamemnon. (During their colloquy the Slave retires to reappear (414) in the character of Messenger.)

*Scene 3* (414—441) Agamemnon and Messenger. (Menelaus remains on the stage as a *muta persona*.)

*Scene 4* (442—542) Agamemnon and Menelaus.

<sup>1</sup> *Die chorische Technik des Euripides* p. 25 f.



STASIMON I (543—605).

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EPEISODION II, in 3 scenes (607—750):—

*Scene 1* (607—630) Klytaemnestra. (Iphigeneia is present as a *muta persona*.)

*Scene 2* (631—685) Klytaemnestra, Iphigeneia, Agamemnon.

*Scene 3* (685—750) Klytaemnestra and Agamemnon.

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STASIMON II (751—800).

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EPEISODION III, in 4 scenes (801—1035):—

*Scene 1* (801—818) Achilles.

*Scene 2* (819—854) Achilles and Klytaemnestra.

*Scene 3* (855—895) Achilles, Klytaemnestra, Servant.

*Scene 4* (896—1035) Achilles, Klytaemnestra.

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STASIMON III (1035—1097).

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EXODOS, in 10 scenes (1098—end):—

*Scene 1* (1098—1105) Klytaemnestra.

*Scene 2* (1106—1119) Klytaemnestra and Agamemnon.

*Scene 3* (1120—1275) Klytaemnestra, Agamemnon, Iphigeneia.  
(Orestes is also present (cf. 1165, 1451) on the stage.)

*Scene 4* (1276—1344) Klytaemnestra and Iphigeneia.

*Scene 5* (1345—1433) Klytaemnestra, Iphigeneia, Achilles.

*Scene 6* (1434—1467) Klytaemnestra and Iphigeneia.

*Scene 7* (1467—1509) Iphigeneia.

*Scene 8* (1510—1531) a short ode sung by the chorus<sup>1</sup> as Iphigeneia goes to her doom.

*Scene 9* (1532—1620) Messenger and Klytaemnestra.

*Scene 10* (1624—1629) Agamemnon. (Klytaemnestra and Orestes (cf. 1623) present as *mutae personae*.)

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<sup>1</sup> Arnoldt *ib.* p. 296 f. argues on technical grounds against the genuineness of this ode.

## CHRONOLOGICAL TABLE.

OL.	B.C.	ART AND LITERATURE.	POLITICAL EVENTS.
73, 4	485	Aeschylus (b. 525) gains his first dramatic victory.	
74, 1	484	Herodotus born.	
74, 2	483		Aristeides ostracised.
75, 1	480	Birth of EURIPIDES (on the day, it is said, of the battle of Salamis—the 20th of Boedromion). Pindar <i>circ.</i> 40 years old. (About this time Gorgias, the rhetorician, born. Prodikus, of whom Euripides was a pupil, was a few years junior to Gorgias). Anaxagoras goes to Athens.	Battles of Thermopylae and Salamis. Gelon defeats the Karthaginians at Himera.
75, 1	479		Battles of Plataeae and Mykale.
75, 2	479		Siege and capture of Sestos.
76, 1	476	Phrynichus wins the prize for tragedy.	
77, 1	472	Aeschylus' <i>Πέρσαι</i> .	
77, 2	471	Birth of Thukydides (?).	Banishment of Themistokles.
78, 1	468	Sophokles (b. <i>circ.</i> 496) wins his first tragic prize. Death of Simonides of Keos, the lyric poet (b. 556). Birth of Sokrates.	Perikles' influence begins to make itself felt.

OL.	B.C.	ART AND LITERATURE.	POLITICAL EVENTS.
78, 3	466	Korax begins to teach rhetoric at Syracuse.	Victory of Kimon over the Persians at the Eurymedon. Power of the Areiopagus curtailed by the attacks of Perikles and Ephialtes.
80, 3	458	Aeschylus' <i>Ὀρεστέα</i> .	
81, 1	456	Death of Aeschylus.	
81, 2	455	EURIPIDES produces his first play, <i>Πελοπιδες</i> . About this time Protagoras (b. <i>circ.</i> 485) begins to visit the towns of Greece, teaching and giving lectures.	
81, 3	454		Enterprise of Perikles in the Krissaeon Gulf.
82, 2	451	Ion of Chios begins to exhibit tragedies.	
82, 3	450	Anaxagoras leaves Athens.	Five years truce between Athens and Sparta.
82, 4	449	Krates and Kratinus, the comic poets, <i>flor.</i>	Athenians renew the war with Persia and win a victory by land and sea at Salamis in Kyprus.
83, 2	447		Treaty of Kallias with Persia. Athenians defeated by the Boeotians at Koroneia.
83, 4	445	The sculptors Pheidias of Athens (b. <i>circ.</i> 500) and Polykleitus of Sikyon.	Euboea and Megara revolt from Athenian alliance. Thirty Years Peace between Athens and Sparta.
84, 4	441	EURIPIDES gains the first prize in tragedy. About this time Andokides born.	
85, 1	440		Revolt of Samos.
85, 3	438	EURIPIDES' <i>Ἀλκηστis</i> . Completion of the Parthenon.	

OL.	B.C.	ART AND LITERATURE.	POLITICAL EVENTS.
85, 4	437		Amphipolis founded by the Athenians.
86, 2	435	Polygnotus, the painter, <i>flor.</i>	Outbreak of war between Corinth and Kerkyra on account of Epidamnus.
87, 1	432	Anaxagoras prosecuted for impiety. He retires to Lampsakus.	Potidaea revolts and is blockaded.
		Death of Pheidias.	
87, 2	431	EURIPIDES' <i>Μήδεια</i> . Perikles' funeral oration over those who fell in the first year of the war.	Outbreak of Peloponnesian War. Peloponnesians invade Attica.
87, 3	430		Plague at Athens. Perikles loses the popular favour and is fined, but is re-elected strategus.
87, 4	429	Birth of Plato. Eupolis, the comic poet, begins to exhibit.	Fall of Potidaea. Death of Perikles.
88, 1	428	EURIPIDES' <i>Ἰππόλυτος</i> .	All Lesbos except Methymna revolts. Mytilene blockaded.
88, 2	427	Aristophanes' <i>Δαιταλῆς</i> . Gorgias at Athens as Ambassador from Leontini.	Fall of Mytilene. Plataeae taken and destroyed by the Peloponnesians.
88, 3	426	Aristophanes' <i>Βαβυλώνιοι</i> , in which he begins his attack on Kleon. Zeuxis, the painter, <i>flor.</i>	
88, 4	425	Aristophanes' <i>Ἀχαρνῆς</i> .	Demosthenes at Pylos. 420 Spartan hoplites including a number of distinguished Spartiates blockaded in Sphakteria. Kleon takes the island and carries the surviving Spartans as prisoners to Athens.



OL.	B.C.	ART AND LITERATURE.	POLITICAL EVENTS.
89, 1	424	Aristophanes' Ἰππῆς.	Athenian defeat at Delium. Brasidas brings about the revolt of Amphipolis and other towns in Chalkidike.
89, 2	423	Aristophanes' Νεφέλαι (first edition).	
89, 3	422	Aristophanes' Σφήκες.	Kleon and Brasidas killed at Amphipolis.
89, 4	421	Aristophanes' Εἰρήνη.	Peace of Nikias.
90, 1	420	EURIPIDES' Ἰκέτιδες.	Alliance between Sparta and Thebes. Alkibiades negotiates a counter alliance between Athens, Argos, Elis, and Mantinea.
90, 3	418		Spartan victory at Mantinea.
90, 4	417		Hyperbolus ostracised — the last exercise of ostracism.
91, 1	416	Agathon, the tragic poet, <i>flor.</i>	Envoys from Egesta ask help from Athens against Selinus and Syracuse.
91, 2	415	EURIPIDES' Τρωάδες.	Mutilation of the Hermae. Sicilian expedition under Nikias Lamachus and Alkibiades.
91, 3	414	Aristophanes' Ὀρνιθες.	Alkibiades recalled. Gylippus enters Syracuse and captures the fort of Labdalon.
91, 4	413		Nikias sends for reinforcements to Athens. Destruction of Athenian force in Sicily.
92, 1	412	EURIPIDES' Ἑλένη, Ἀνδρομέδα.	Death of Nikias and Demosthenes. Athenian fleet at Samos.

OL.	B.C.	ART AND LITERATURE.	POLITICAL EVENTS.
92, 2	411	Aristophanes' <i>Λυσιστράτη</i> , <i>Θεσμοφοριάζουσαι</i> .	Oligarchic council of 400 established at Athens. Alkibiades recalled by the fleet. Overthrow of the 400.
92, 3	410		Victory of the Athenians under Alkibiades at Kyzikus.
92, 4	409	Sophokles' <i>Φιλοκτήτης</i> .	
93, 1	408	EURIPIDES' <i>Ὀρέστης</i> .	
93, 2	407	EURIPIDES' <i>Ἰφιγένεια ἡ ἐν Αὔλιδι</i> probably written during this year.	Alkibiades chosen <i>στρατηγὸς αὐτοκράτωρ</i> . Lysander defeats the Athenian fleet at Notium in the absence of Alkibiades, who is thereupon superseded in his command by Konon.
93, 3	406	Death of EURIPIDES at Pella. Death of Sophokles.	Athenian naval victory at Arginusae: death of the Spartan admiral Kallikratidas.

ΙΦΙΓΕΝΕΙΑ Η ΕΝ ΑΥΛΙΔΙ.

Τὰ τοῦ δράματος πρόσωπα·

Ἀγαμέμνων.

Πρεσβύτης.

Χορός.

Μενέλαος.

Κλυταιμνήστρα.

Ἰφιγένεια.

Ἀχιλλεύς.

Ἄγγελος.



# ΕΥΡΙΠΙΔΟΥ

## ΙΦΙΓΕΝΕΙΑ Η ΕΝ ΑΥΛΙΔΙ.

- ΑΓΑ. ὦ πρέσβυ, δόμων τῶνδε πάροιθεν  
στείχε. ΠΡ. στείχω. τί δὲ καινουργεῖς,  
Ἀγάμεμνον ἄναξ; ΑΓΑ. πεύσει; ΠΡ. σπεύδω.  
μάλα τοι γῆρας τοῦμόν ἄνπνον  
καὶ ἐπ' ὀφθαλμοῖς ὄξυ πάρεστιν. 5
- ΑΓΑ. τίς ποτ' ἄρ' ἀστήρ ὅδε πορθμεύει;  
ΠΡ. Σείριος ἐγγὺς τῆς ἑπταπόρου  
Πλειάδος ἄσσων ἔτι μεσσήρης.
- ΑΓΑ. οὐκουν φθόγγος γ' οὐτ' ὀρνίθων  
οὔτε θαλάσσης· σιγαὶ δ' ἀνέμων 10  
τόνδε κατ' Εὐριπον ἔχουσιν.
- ΠΡ. τί δὲ σὺ σκηνῆς ἐκτὸς αἰσσεις,  
Ἀγάμεμνον ἄναξ;  
ἔτι δ' ἡσυχία τῇδε κατ' Αὐλιν,  
καὶ ἀκίνητοι φυλακαὶ τειχέων. 15  
στείχωμεν ἔσω. ΑΓΑ. ζηλῶ σέ, γέρον,  
ζηλῶ δ' ἀνδρῶν ὃς ἀκίνδυνον  
βίον ἐξεπέρας' ἀγνώως ἀκλεής·  
τοὺς δ' ἐν τιμαῖς ἦσσαν ζηλῶ.
- ΠΡ. καὶ μὴν τὸ καλόν γ' ἐνταῦθα βίου. 20
- ΑΓΑ. τοῦτο δέ γ' ἐστὶν τὸ καλὸν σφαλερόν,  
καὶ <sup>το</sup>φιλότιμον,  
γλυκὺ μὲν, λύπη δὲ προσιστάμενον.

τοτὲ μὲν τὰ θεῶν οὐκ ὀρθωθέντ'  
 ἀνέτρεψε βίον, τοτὲ δ' ἀνθρώπων  
 γινῶμαι πολλὰι  
 καὶ δυσάρεστοι διέκναισαν.

25

ΠΡ. οὐκ ἄγαμαι ταῦτ' ἀνδρὸς ἀριστέως·  
 οὐκ ἐπὶ πᾶσιν σ' ἐφύτευσ' ἀγαθοῖς,  
 Ἀγάμεμνον, Ἀτρεὺς.

30

δεῖ δέ σε χαίρειν καὶ λυπεῖσθαι·  
 θνητὸς γὰρ ἔφυς. καὶν μὴ σὺ θέλῃς,  
 τὰ θεῶν οὔτω βουλόμεν' ἔσται.  
 σὺ δὲ λαμπτήρος φάος ἀμπετάσας  
 δέλτον τε γράφεις

35

τήνδ' ἣν πρὸ χερῶν ἔτι βαστάζεις,  
 καὶ ταῦτ' ἀπάλιν γράμματα συγχεῖς  
 καὶ σφραγίζεις λύεις τ' ὀπίσω  
 ῥίπτεις τε πέδῳ πεύκην, θαλερόν  
 κατὰ δάκρυ χέων,  
 καὶ τῶν ἀπόρων οὐδενὸς ἐνδεῖς  
 μὴ οὐ μαίνεσθαι.

40

τί πονεῖς; τί νέον περὶ σοί, βασιλεῦ;  
 φέρε κοίνωσον μῦθον ἐς ἡμᾶς.  
 πρὸς δ' ἄνδρ' ἀγαθὸν πιστόν τε φράσεις·  
 σῇ γάρ μ' ἀλόχῳ τότε Τυνδάρεως  
 πέμπει φερνὴν  
 συννυμφοκόμον τε δίκαιον.

45

ΑΓΑ. ἐγένοντο Λήδα Θεστιάδι τρεῖς παρθένοι,  
 Φοῖβη Κλυταιμνήστρα τ' ἐμὴ ξυνάορος  
 Ἑλένη τε· ταύτης οἱ τὰ πρῶτ' ὠλβισμένοι  
 μνηστῆρες ἦλθον Ἑλλάδος νεανίαί.  
 δειναὶ δ' ἀπειλαὶ καὶ κατ' ἀλλήλων φόνος

50

ξυνίσταθ', ὅστις μὴ λάβοι τὴν παρθένον.  
 τὸ πρᾶγμα δ' ἀπόρως εἶχε Τυνδάρεω πατρί, 5  
 δοῦναί τε μὴ δοῦναί τε, τῆς τύχης ὅπως  
 ἄψαιτ' ἄριστα. καὶ νυν εἰσῆλθεν τάδε,  
 ὅρκους συνάψαι δεξιὰς τε συμβαλεῖν  
 μνηστῆρας ἀλλήλοισι καὶ δι' ἐμπύρων  
 σπονδὰς καθεῖναι καπαράσασθαι· τάδε, 60  
 ὅτου γυνὴ γένοιτο Τυνδαρὶς κόρη,  
 τούτῳ συναμνεῖν, εἴ τις ἐκ δόμων λαβὼν  
 οἴχοιτο τὸν τ' ἔχοντ' ἀπωθοίη λέχους,  
 κάπιστρατεύσειν καὶ κατασκάψειν πόλιν  
 Ἑλλήν' ὁμοίως βάρβαρόν θ' ὅπλων μέτα. 65  
 ἐπεὶ δ' ἐπιστώθησαν, εὖ δέ πως γέρων  
 ὑπῆλθεν αὐτοὺς Τυνδάρεως πυκνῇ φρενί,  
 δίδωσ' ἐλέσθαι θυγατρὶ μνηστήρων ἓνα,  
 ὅτου πῖναὶ φέροιεν Ἀφροδίτης φίλαι.  
 ἢ δ' εἴλεθ', ὅς σφε μήποτ' ὄφελεν λαβεῖν. 70  
 Μενέλαον. ἐλθὼν δ' ἐκ Φρυγῶν ὁ τὰς θεὰς  
 κρίνας ὅδ', ὡς ὁ μῦθος ἀνθρώπων ἔχει,  
 Λακεδαῖμόν, ἀνθηρὸς μὲν εἰμάτων στολῇ  
 χρυσῷ τε λαμπρὸς βαρβάρῳ χλιδήματι,  
 ἐρῶν ἐρώσαν ὄχετ' ἐξαναρπάσας 75  
 Ἑλένην πρὸς Ἰῶης βούσταθμ', ἔκδημον λαβὼν  
 Μενέλαον· ὁ δὲ καθ' Ἑλλάδ' οἰστρήσας δρόμῳ  
 ὅρκους παλαιοὺς Τυνδάρεω μαρτύρεται,  
 ὡς χρὴ βοηθεῖν τοῖσιν ἡδικημένοις.  
 τὸν τεύθεν οὖν Ἕλληνες ἄξαντες δορί. 80  
 τεύχη λαβόντες στενόπορ' Αὐλίδος βάθρα  
 ἤκουσι τῆσδε, ναυσὶν ἀσπίσιν θ' ὁμοῦ  
 ἵπποις τε πολλοῖς ἄρμασιν τ' ἡσκημένοι.  
 καμὲ στρατηγεῖν πάντα, Μενέλεω χάριν,

εἶλοντο, σύγγγονόν γε. τὰξίωμα δὲ 85  
 ἄλλος τις ὦφελ' ἀντ' ἐμοῦ λαβεῖν τόδε.  
 ἠθροισμένου δὲ καὶ ξυνεστῶτος στρατοῦ,  
 ἡμεσθ' ἀπλοῖα χρώμενοι κατ' Αὐλίδα.  
 Κάλχας δ' ὁ μάντις ἀπορία κεχρημένοις  
 ἀνεῖλεν Ἰφιγένειαν ἣν ἔσπειρ' ἐγὼ 90  
 Ἀρτέμιδι θῦσαι τῇ τόδ' οἰκούσῃ πέδον,  
 καὶ πλοῦν τ' ἔσεσθαι καὶ κατασκαφὰς Φρυγῶν  
 θύσασι, μὴ θύσασι δ' οὐκ εἶναι τάδε.  
 κλύων δ' ἐγὼ ταῦτ', ὀρθίῳ κηρύγματι  
 Ταλθύβιον εἶπον πάντ' ἀφιέναι στρατόν, 95  
 ὥς οὔ ποτ' ἂν τλὰς θυγατέρα κτανεῖν ἐμὴν.  
 οὐ δὴ μ' ἀδελφὸς πάντα προσφέρων λόγον  
 ἔπεισε τλῆναι δεινά. κὰν δέλτου πτυχαῖς  
 γράψας ἔπεμψα πρὸς δάμαρτα τὴν ἐμὴν  
 στέλλειν Ἀχιλλεῖ θυγατέρ' ὥς γαμουμένην, 100  
 τό τ' ἀξίωμα τάνδρὸς ἐκγαυρούμενος,  
 συμπλεῖν τ' Ἀχαιοῖς οὔνεκ' οὐ θέλοι λέγων,  
 εἰ μὴ παρ' ἡμῶν εἰσὶν εἰς Φθίαν λέχος.  
 πειθῶ γὰρ εἶχον τήνδε πρὸς δάμαρτ' ἐμὴν, 105  
 ψευδῇ συνάψας ἀμφὶ παρθένου γάμον.  
 μόνοι δ' Ἀχαιῶν ἴσμεν ὥς ἔχει τάδε  
 Κάλχας Ὀδυσσεὺς Μενελέως θ'. ἃ δ' οὐ καλῶς  
 ἔγνων τότ', αὖθις μεταγράφω καλῶς πάλιν  
 εἰς τήνδε δέλτον, ἣν κατ' εὐφρόνης σκιὰν  
 λύνοντα καὶ συνδοῦντά μ' εἰσείδες, γέρον. 110  
 ἀλλ' εἴα χώρει τάσδ' ἐπιστολὰς λαβὼν  
 πρὸς Ἄργος. ἃ δὲ κέκευθε δέλτος ἐν πτυχαῖς,  
 λόγῳ φράσω σοι πάντα τὰ γεγεγραμμένα.  
 πιστὸς γὰρ ἀλόχῳ τοῖς τ' ἐμοῖς δόμοισιν εἶ. 114  
 ΠΡ. λέγε καὶ σήμαιν', ἵνα καὶ γλώσση 117



σύντονα τοῖς σοῖς γράμμασιν αὐδῶ. 118

ΑΓΑ. πέμπω σοι πρὸς ταῖς πρόσθεν 115

δέλτοις, ὦ Λήδας ἔρνος, 116

μὴ στέλλειν τὰν σὰν ἱνιν πρὸς 119

τὰν κολπῶδη πτέρυγ' Εὐβοίας 120

Αὔλιν ἀκλύσταν.

εἰς ἄλλας ὥρας γὰρ δὴ

παιδὸς δαίσομεν ὑμεναίους.

ΠΡ. καὶ πῶς Ἀχιλεὺς λέκτρων ἀπλακῶν

οὐ μέγα φυσῶν θυμὸν ἐπαρεῖ 125

σοὶ σῇ τ' ἀλόχῳ;

τόδε καὶ δεινόν. σήμαιν' ὅ τι φής.

ΑΓΑ. ὄνομ' οὐκ ἔργον παρέχων Ἀχιλεὺς

οὐκ οἶδε γάμους, οὐδ' ὅ τι πράσσομεν, 130

οὐδ' ὅτι κείνῳ παῖδ' ἐπεφήμισα

νυμφεῖους εἰς ἀγκώνων

εὐνὰς ἐκδώσειν λέκτροις.

ΠΡ. δεινά γε τολμᾶς, Ἀγάμεμνον ἄναξ,

ὃς τῷ τῆς θεᾶς σὴν παῖδ' ἄλοχον

φατίσας ἦγες σφάγιον Δαναοῖς. 135

ΑΓΑ. οἴμοι, γνώμας ἐξέεσταν,

αἰαῖ, πίπτω δ' εἰς ἅταν.

ἀλλ' ἴθ' ἐρέσσω σὸν πόδα, γήρα

μηδὲν ὑπείκων. ΠΡ. σπεύδω, βασιλεῦ. 140

ΑΓΑ. μὴ νυν μῆτ' ἀλσώδεις ἴζου

κρήνας, μῆθ' ὕπνῳ θελχθῆς.

ΠΡ. εὐφημα θρόει

ΑΓΑ. πάντῃ δὲ πόρον σχιστὸν ἀμείβων

λεῦσσε, φυλάσσω μὴ τίς σε λάθῃ 145

τροχαλοῖσιν ὅχοις παραμειψαμένη

παῖδα κομίζουσ' ἐνθάδ' ἀπήνη

Δαναῶν πρὸς ναῦς.

ΠΡ. ἔσται. ΑΓΑ. κλήθρων δ' ἐξορμώσαις  
ἦν νιν πομπαῖς ἀντήσης, 150

πάλιν ἐξόρμα, σεῖε χαλινούς,  
ἐπὶ Κυκλώπων ἰεὺς θυμέλας.

ΠΡ. πιστὸς δὲ φράσας τάδε πῶς ἔσομαι,  
λέγε, παιδὶ σέθεν τῇ σῇ τ' ἀλόχῃ;

ΑΓΑ. σφραγίδα φύλασσ' ἦν ἐπὶ δέλτῳ 155

τήνδε κομίζεις. ἴθι. λευκαίνει

τόδε φῶς ἤδη λάμπουσ' ἡὼς

πῦρ τε τεθρίππων τῶν Ἀελίου.

σύλλαβε μόχθων. 160

θνητῶν δ' ὄλβιος εἰς τέλος οὐδεὶς

οὐδ' εὐδαίμων.

οὐπω γὰρ ἔφυ τις ἄλυπος.

ΧΟ. ἔμολον ἀμφὶ παρακτίαν στρ. 165

ψάμαθον Αὐλίδος ἐναλίας,

Εὐρίπου διὰ χειμάτων

κέλσασα, στενόπορθμον

Χαλκίδα πόλιν ἐμὰν προλιποῦς',

ἀγχιάλων ὑδάτων τροφὸν

τᾶς κλεινᾶς Ἀρεθούσας, 170

Ἀχαιῶν στρατιὰν ὡς κατιδοίμαν

Ἀχαιῶν τε πλάτας ναυσιπόρους

ἡμιθέων, οὓς ἐπὶ Τροί-

αν ἐλάταις χιλιόναυσιν

τὸν ξανθὸν Μενέλαον 175

ἀμέτεροι πόσεις

ἐνέπους' Ἀγαμέμνονά τ' εὐπατρίδαν

στέλλειν ἐπὶ τὰν Ἑλέναν, ἀπ'

Εὐρώτα δονακοτρόφου  
 Πάρις ὁ βούκόλος ἂν ἔλαβε,  
 δῶρον τᾶς ᾿Αφροδίτας,  
 ὅτ' ἐπὶ κρηναίαισι δρόσοις  
 Ἦρα Παλλάδι τ' ἔριν ἔριν  
 μορφᾶς ἅ Κύπρις ἔσχευ.

180

πολύθυτον δὲ δι' ἄλσος ᾿Αρ-  
 τέμιδος ἤλυθον ὁρομένα,  
 φοινίσσουσα παρῇδ' ἐμὴν  
 αἰσχύνῃ νεοθαλεῖ,  
 ἀσπίδος ἔρυμα καὶ κλισίας  
 ὅπλοφόρους Δαναῶν θέλουσ'  
 ἵππων τ' ὄχλον ιδέσθαι.  
 κατεῖδον δὲ δὺ' Αἴαντε συνέδρω  
 τὸν Οἰλέως Τελαμῶνός τε γόνον,  
 τᾶς Σαλαμῖνος στέφανον,  
 Πρωτεσίλαόν τ' ἐπὶ θάκοις  
 πεσσῶν ἠδομένους μορ-  
 φαῖσι πολυπλόκοις,  
 Παλαμήδεά θ', ὃν τέκε παῖς ὁ Ποσει-  
 δᾶνος, Διομήδεά θ' ἠδο-  
 ναῖς δίσκου κεχαρημένον,  
 παρὰ δὲ Μηριόνην, ᾿Αρεος  
 ὄζον, θαῦμα βροτοῖσι,  
 τὸν ἀπὸ νησαίων τ' ὀρέων  
 Λαέρτα τόκον, ἅμα δὲ Νι-  
 ρῇ, κάλλιστον ᾿Αχαιῶν.

ἀντ. 185

190

195

200

205

τὸν ἰσάνεμόν τε ποδοῖν  
 λαιψηροδρόμον ᾿Αχιλῆα,

ἐπινδ.

τὸν ἄ Θέτις τέκε καὶ  
 Χείρων ἐξεπόνασεν,  
 εἶδον αἰγιαλοῖσι 210  
 παρά τε κροκάλαις δρόμον ἔχοντα σὺν ὅπλοις·  
 ἄμιλλαν δ' ἐπόνει ποδοῖν  
 πρὸς ἄρμα τέτρωρον  
 ἐλίσσων περὶ νίκας. 215  
 ὁ δὲ διφρηλάτας ἐβοᾷτ'  
 Εὐμηλος Φερητιάδας,  
 ᾧ καλλίστους ἰδόμαν  
 χρυσοδαϊδάλτους στομίοις  
 πώλους κέντρῳ θεινομένους, 220  
 τοὺς μὲν μέσους ζυγίους,  
 λευκοστίκτῳ τριχὶ βαλιούς,  
 τοὺς δ' ἔξω σειροφόρους,  
 ἀντήρεις καμπαῖσι δρόμων,  
 πυρσότριχας, μονόχαλα δ' ὑπὸ σφυρὰ 225  
 ποικιλοδέρμονας· οἷς παρεπάλλετο  
 Πηλεΐδας σὺν ὅπλοισι παρ' ἄντυγα  
 καὶ σύριγγας ἄρματείους. 230

ναῶν δ' εἰς ἀριθμὸν ἤλυθον στρ.  
 καὶ θέαν ἀθέσφατον,  
 τὰν γυναικεῖον ὄψιν ὀμμάτων  
 ὥς πλήσαιμι, μέλινον ἀδονάν.  
 καὶ κέρας μὲν ἦν 235  
 δεξιὸν πλάτας ἔχων  
 Φθιώτας ὁ Μυρμιδῶν Ἄρης  
 πεντήκοντα ναυσὶ θουρίαις.  
 χρυσέαις δ' εἰκόσιν κατ' ἄκρα Νη-  
 ρῆδες ἔστασαν θεαί, 240



πρύμναις σῆμ' Ἀχιλλείου στρατοῦ.

Ἀργείων δὲ ταῖσδ' ἰσήμετοι ἀντ.  
νᾶες ἔστασαν πέλας·

ὦν ὁ Μηκιστέως στρατηλάτας  
παῖς ἦν, Ταλαὸς δὲν τρέφει πατήρ· 245  
Καπανέως τε παῖς

Σθένελος· Ἀτθίδος δ' ἄγων  
ἐξήκοντα ναῦς ὁ Θησέως  
παῖς ἐξῆς ἐναυλόχει θεᾶν

Παλλάδ' ἐν μωνύχοις ἔχων πτερω- 250  
τοῖσιν ἄρμασιν θετὸν  
εὖσημόν τε φάσμα ναυβάταις.

Βοιωτῶν δ' ὄπλισμα ποντίας στρ.  
πεντήκοντα νῆας εἰδόμαν  
σημείοισιν ἐστολισμένας· 255

τοῖς δὲ Κάδμος ἦν  
χρύσειον δράκοντ' ἔχων  
ἀμφὶ ναῶν κύρυμβα·  
Λήϊτος δ' ὁ γηγενὴς  
ἄρχε ναίου στρατοῦ· 260

Φωκίδος δ' ἀπὸ χθονός,  
Λοκρὰς δὲ τοῖσδ' ἴσας ἄγων  
ἦν ναῦς Οἰλέως τόκος κλυτὰν  
Θροιάδ' ἐκλιπὼν πόλιν.

Μυκήνας δὲ τᾶς Κυκλωπίας ἀντ. 265

παῖς Ἀτρέως ἔπεμπε ναυβάτας  
ναῶν ἑκατὸν ἠθροῖσμένους.  
σὺν δ' Ἀδραστος ἦν

ταγός, ὡς φίλος φίλῳ,  
τᾶς φυγούσας μέλαθρα  
βαρβάρῳ χάριν γάμων  
πρᾶξιν Ἑλλάς ὡς λάβοι.

270

ἐκ Πύλου δὲ Νέστορος  
Γερηνίου κατειδόμαν

γεν. πρύμνας σῆμα ταυρόπουν ὁρᾶν,  
τὸν πάροιικον Ἀλφεόν.

275

Αἰνιάνων δὲ δωδεκάστολοι

ἐπ' ὠδ.

νᾶες ἦσαν, ὧν ἄναξ Γουνεὺς

ἄρχε· τῶνδε δ' αὖ πέλας

Ἕλιδος δυνάστορες,

280

οὓς Ἐπειοὺς ὠνόμαζε πᾶς λεώς·

Εὐρυτος δ' ἄνασσε τῶνδε·

λευκήρετμον δ' Ἄρη

Τάφιον ἦγεν, ὧν Μέγης ἄνασσε

Φυλέως λόχευμα,

285

τὰς Ἐχίνας λιπών,

νήσους ναυβάταις ἀπροσφόρους.

Αἶας δ' ὁ Σαλαμῖνος ἔντροφος

δεξιὸν κέρας πρὸς τὸ λαιὸν ξύναγε,

290

τῶν ἄσσον ὥρμει πλάταισιν

ἐσχάταισι συμπλέκων

δῶδεκ' εὐστροφωτάταισι ναυσίν· ὡς

ἄιον καὶ ναυβάταν

εἰδόμαν λεών·

295

ᾧ τις εἰ προσάρμόσει

βαρβάρους βάριδας,

νόστον οὐκ ἀποίσεται,

ἐνθάδ' οἶον εἰδόμαν

νάιον/πόρευμα, 300  
τὰ δὲ κατ' οἴκους κλύουσα συγκλήτου συγκλήτου.  
μνήμην σφάζομαι στρατεύματος.

ΠΡ. Μενέλαε, τολμᾷς δεῖν', ἃ σ' οὐ τολμᾶν χρεών.

ΜΕ. ἄπελθε· λίαν δεσπότηταισι πιστὸς εἶ.

ΠΡ. καλὸν γέ μοι τοῦναιδος ἐξωνείδισας. 305

ΜΕ. κλαίοις ἄν, εἰ πράσσοις ἂ μὴ πράσσειν σε δεῖ.

ΠΡ. οὐ χρῆν σε λῦσαι δέλτον, ἣν ἐγὼ ἔφερον.

ΜΕ. οὐδέ γε φέρειν σε πᾶσιν Ἑλλησιν κακά.

ΠΡ. ἄλλοις ἀμιλλῶ ταῦτ'· ἄφες δὲ τήνδ' ἐμοί.

ΜΕ. οὐκ ἂν μεθείμην. ΠΡ. οὐδ' ἐγὼ γ' ἀφήσομαι. 310

ΜΕ. σκήπτρῳ τάχ' ἄρα σὸν καθαιμάξω κῆρα.

ΠΡ. ἀλλ' εὐκλεές τοι δεσποτῶν θνήσκειν ὑπερ.

ΜΕ. μέθες· μακροὺς δὲ δοῦλος ὦν λέγεις λόγους.

ΠΡ. ὦ δέσποτ', ἀδικούμεσθα. σὰς δ' ἐπιστολὰς  
ἐξαρπάσας ὅδ' ἐκ χερῶν ἐμῶν βία, 315  
Ἀγάμεμνον, οὐδὲν τῇ δίκῃ χρῆσθαι θέλει.

ΑΓΑ. ἔα·

τίς ποτ' ἐν πύλαισι θόρυβος καὶ λόγων ἀκοσμία;

ΜΕ. οὐμὸς οὐχ ὁ τοῦδε μῦθος κυριώτερος λέγειν.

ΑΓΑ. σὺ δὲ τί τῷδ' ἐς ἔριν ἀφίξαι, Μενέλεως, βία τ'  
ἄγεις;

ΜΕ. βλέψον εἰς ἡμᾶς, ἵν' ἀρχὰς τῶν λόγων ταύτας  
λάβω. 320

ΑΓΑ. μὴν τρέσας οὐκ ἀνακαλύψω βλέφαρον, Ἀτρέως  
γεγώς;

ΜΕ. τήνδ' ὀρᾷς δέλτον, κακίστων γραμμάτων ὑπη-  
ρέτιν;

ΑΓΑ. εἰσορῶ, καὶ πρῶτα ταύτην σὼν ἀπάλλαξον  
χερῶν.

ΜΕ. οὐ, πρὶν ἂν δείξω γε Δαναοῖς πᾶσι τὰ γγεγραμμένα.

ΑΓΑ. ἦ γὰρ οἶσθ' ἂ μὴ σε καιρὸς εἰδέναι, σήμαντρ' ἀνείς; 325

ΜΕ. ὥστε σ' ἀλγῦναί γ', ἀνοίξας, ἂ σὺ κάκ' εἰργάσω λάθρα.

ΑΓΑ. ποῦ δὲ κάλαβές νιν; ὦ θεοί, σῆς ἀναισχύντου φρενός.

ΜΕ. προσδοκῶν σὴν παῖδ', ἀπ' Ἄργους εἰ στράτευμ' ἀφίξεται.

ΑΓΑ. τί δέ σε τὰ μὰ δειφύλασσειν; οὐκ ἀναισχύντου τόδε;

ΜΕ. ὅτι τὸ βούλεσθαί μ' ἔκνιζε· σὸς δὲ δοῦλος οὐκ ἔφυν. 330

ΑΓΑ. οὐχὶ δεινά; τὸν ἐμὸν οἰκεῖν οἶκον οὐκ ἐάσομαι;

ΜΕ. πλάγια γὰρ φρονεῖς, τὰ μὲν νῦν, τὰ δὲ πάλαι, τὰ δ' αὐτίκα.

ΑΓΑ. εἴ κεκόμψευσαι πονηρά· γλῶσσ' ἐπίφθονον σοφῆ.

ΜΕ. νοῦς δέ γ' οὐ βέβαιος ἄδικον κτῆμα κοῦ σαφές φίλοις. 334

βούλομαι δέ σ' ἐξελέγξαι, καὶ σὺ μῆτ' ὀργῆς ὑπο ἀποτρέπου τὰ ληθές, οὔτε κατατενῶ λίαν ἐγώ.

οἶσθ' ὅτ' ἐσπούδαζες ἄρχειν Δαναΐδαις πρὸς Ἴλιον,

τῷ δοκεῖν μὲν οὐχὶ χρήζων, τῷ δὲ βούλεσθαι θέλων,

ὥς ταπεινὸς ἦσθα, πάσης δεξιᾶς προσθιγγάνων 339

καὶ θύρας ἔχων ἀκλήστους τῷ θέλοντι δημοτῶν, καὶ διδοὺς πρόσρησιν ἐξῆς πᾶσι, κεῖ μὴ τις θέλοι, τοῖς τρόποις ζητῶν πρίασθαι τὸ φιλότιμον ἐκ μέσου;



καῖτ', ἐπεὶ κατέσχεσ ἀρχάς, μεταβαλὼν ἄλλους  
τρόπους

τοῖς φίλοισιν οὐκέτ' ἦσθα τοῖς πρὶν ὥς πρόσθεν  
φίλος,

δυσπρόσιτος ἔσω τε κλήθρων σπάνιος. ἄνδρα δ'  
οὐ χρεῶν

345

τὶν ἀγαθὸν πράσσοντα μεγάλα τοὺς τρόπους  
μεθιστάναι,

ἀλλὰ καὶ βέβαιον εἶναι τότε μάλιστα τοῖς φίλοις  
ἡνίκ' ὠφελεῖν μάλιστα δυνατός ἐστιν εὐτυχῶν.

when

ταῦτα μέν σε πρῶτ' ἐπῆλθον, ἵνα σε πρῶθ'  
ἡῦρον κακόν.

ὥς δ' ἐς Αὐλιν ἦλθες αἰθις χῶ Πανελλήνων  
στρατὸς

350

οὐδὲν ἦσθ', ἀλλ' ἐξεπλήσσου τῇ τύχῃ τῇ τῶν  
θεῶν

οὐρίας πομπῆς σπανίζων, Δαναΐδαι δ' ἀφιέναι  
ναῦς διήγγελλον, μάτην δὲ μὴ πονεῖν ἐν Αὐλίδι.

ὥς ἄνολβον εἶχες ἔμμα σύγχυσίν τε μὴ νεῶν  
χιλίων ἄρχων τὸ Πριάμου πεδίου ἐμπλήσας  
δορός.

355

κάμῃ παρεκάλεις· τί δράσω; τίνα δὲ πόρον εἴρω  
πόθεν,

ὥστε μὴ στερέντας ἀρχῆς ἀπολέσαι καλὸν κλέος;  
καῖτ' ἐπεὶ Κάλχας ἐν ἱεροῖς εἶπε σὴν θύσαι  
κόρην

Ἄρτεμίδι καὶ πλοῦν ἔσεσθαι Δαναΐδαις, ἦσθεις  
φρένας

ἄσμενος θύσειν ὑπέστης παῖδα· καὶ πέμπεις  
ἐκῶν,

360

οὐ βία, μὴ τοῦτο λέξης, σῇ δάμαρτι, παῖδα σὴν

δεῦρ' ἀποστέλλειν, Ἀχιλλεῖ πρόφασιν ὡς γα-  
μουμένην.

καὶ θ' ὑποστρέψας λέληψαι μεταβαλὼν ἄλλας  
γραφάς,

363

ὡς φονεὺς οὐκέτι θυγατρὸς σῆς ἔσει. μάλιστά γε,  
οὗτος αὐτός ἐστιν αἰθὴρ ὃς τὰδ' ἤκουσεν σέθεν.

μυρίοι δέ τοι πεπόνθασ' αὐτὸ πρὸς τὰ πράγματα·  
ἐκπονοῦς ἔχοντες, εἶτα δ' ἐξέχωρσαν κακῶς,

τὰ μὲν ὑπὸ γνώμης πολιτῶν ἀσυνέτου, τὰ δ'  
ἐνδίκως,

ἀδύνατοι γεγῶτες αὐτοὶ διαφυλάξασθαι πόλιν.  
Ἑλλάδος μάλιστ' ἔγωγε τῆς ταλαιπώρου

στείνω,  
ἢ θέλουσα δρᾶν τι κέδον, βαρβάρους τοὺς οὐ-

δένας  
καταγελῶντας ἐξανήσει διὰ σέ καὶ τὴν σὴν κόρην.

μηδέν' ἄρα γένους ἑκατὶ προστάτην θείμην χθονός,  
μηδ' ὅπλων ἄρχοντα· νοῦν χρὴ τὸν στρατηλάτην

ἔχειν·

πόλεος ὡς ἄρχων ἀνὴρ πᾶς, ξύνεσιν ἣν ἔχων τύχη.

ΧΟ. δεινὸν κασιγνήτοισι γίγνεσθαι λόγους,  
μάχας θ', ὅταν ποτ' ἐμπεσῶσιν εἰς ἐρίν. + Αἰ. Part.

ΑΓΑ. βούλομαι σ' εἰπεῖν κακῶς αὖ, βραχέα, μὴ λίαν·

ἀνὼ (adv. = upwards, formerly; adv. = finish)  
βλέφαρα πρὸς ταναῖδες ἀγαγών, ἀλλὰ σὺ φρονε-  
στερως,

ὡς ἀδελφὸν ὄντ'. ἀνὴρ γὰρ χρηστὸς αἰδεῖσθαι  
φιλεῖ.

εἰπέ μοι, τί δεινὰ φυσᾶς αἵματηρόν ὄμμ' ἔχων  
τίς ἀδικεῖ σε; τοῦ κέχρησαι; λέκτρα χρηστ' ἐράς

λαβεῖν;

380

οὐκ ἔχοιμ' ἂν σοι <sup>surply</sup> παρασχεῖν· ὦν γὰρ ἐκτήσω, <sup>ain</sup> <sup>Αστ</sup>

κακῶς <sup>rule</sup>

(δ/ρ. ἀποσφατε  
for m) or Subj  
Aor<sup>2</sup> δι. τιμῆ.

ἤρχεσθαι· εἴτ' ἐγὼ δίκην <sup>(δ/ρ. m)</sup> δῶ σὼν κακῶν, ὃ μὴ σφαλῆις, <sup>uho kuy kot. tunc</sup>

ἢ δάκνῃ σε τὸ φιλότιμον τοῦμόν; ἀλλ' ἐν ἀγκα- <sup>vent</sup>

λαῖς <sup>laime</sup>

εὐπρέπῃ γυναῖκα <sup>long for casu. discretion to the 385</sup> χρηθεῖς, τὸ λελογισμένον παρεῖς

καὶ τὸ καλόν, ἔχειν; ποιητοῦ φωτός ἡδοῦναι κακαί. <sup>casu. καὶ τὴν</sup>

εἰ δ' ἐγὼ γνούς πρόσθεν οὐκ εὖ μετετέθην εὖ-

βουλία,

μαίνομαι; σὺ μᾶλλον, ὅστις ἀπολέσας κακὸν

λέχος

ἀναλαβεῖν θέλεις, θεοῦ σοι τὴν τύχην διδόντος εὖ.

ἄμνημι ὥμοσαν τὸν Τυνδάρειον ὄρκον οἱ κακόφρονες 391

φιλόγαμοι μνηστήρες. ἢ δέ γ' ἐλπίς, οἶμαι μὲν

θεός,

κάξεπραξεν αὐτὸ μᾶλλον ἢ σὺ καὶ τὸ σὸν σθένος.

οὓς λαβὼν στράτευ'· ἔτοιμοι δ' εἰσὶ μωρία φρε-

νῶν·

οὐ γὰρ ἀσύνητον τὸ θεῖον, ἀλλ' ἔχει συνιέναι 394<sup>b</sup>

τοὺς κακῶς <sup>πῆγνυμι</sup> παγέντας ὄρκους καὶ κατηναγκασμέ-

νους.

395

τάμ' δ' οὐκ ἀποκτενῶ ἡγὼ τέκνα· κοῦ τὸ σὸν

μὲν εὖ

παρὰ δίκην ἔσται κακίστης εὐνιδος τιμωρία,

ἐμέ δὲ συντήξουσιν νύκτες ἡμέραι τε δακρύοις,

ἄνομα δρῶντα κοῦ δίκαια παῖδας οὓς ἐγεινάμην.

ταῦτά σοι βραχέα λέλεκται καὶ σαφῇ καὶ ῥά-

δια·

400

εἰ δὲ μὴ βούλει φρονεῖν εὖ, τάμ' ἐγὼ θήσω

καλῶς.

ΧΟ. οἷδ' αὖ διάφοροι τῶν πάρος λελεγμένων

μύθων, καλῶς δ' ἔχουσι, φείδεσθαι τέκνων.

ΜΕ. αἰαῖ, φίλους ἄρ' οὐχὶ κεκτήμην τάλας.

ΑΓΑ. εἰ τοὺς φίλους γε μὴ θέλεις ἀπολλύναι. 405

ΜΕ. δείξεις δὲ ποῦ μοι πατρός ἐκ ταύτου γεγώς;

ΑΓΑ. συνσωφρονεῖν γὰρ οὐχὶ συννοσεῖν ἔφυν.

ΜΕ. ἐς κοινὸν ἀλγείν τοῖς φίλοισι χρή φίλους.

ΑΓΑ. εὖ δρῶν παρακάλει μ', ἀλλὰ μὴ λυπῶν ἐμέ.

ΜΕ. οὐκ ἄρα δοκεῖ σοι τάδε πονεῖν σὺν Ἑλλάδι; 410

ΑΓΑ. Ἑλλὰς δὲ σὺν σοὶ κατὰ θεὸν νοσεῖ τινα.

ΜΕ. σκήπτρῳ νυν αὖχει, σὸν κασίγνητον προδούς.

ἐγὼ δ' ἐπ' ἄλλας εἶμι μηχανάς τινας,  
φίλους τ' ἐπ' ἄλλους. ΑΓΓ. ὦ Πανελλήνων ἄναξ,  
Ἀγάμεμνον, ἦκω παῖδά σοι τὴν σὴν ἄγων, 415  
ἦν Ἰφιδένην ἀνόμαζες ἐν δόμοις.

μήτηρ δ' ὁμαρτεῖ, σῆς Κλυταιμνήστρας δέμας,  
καὶ παῖς Ὀρέστης, ξῶστε τερφθείης ἰδών,  
χρόνον παλαιὸν δωμάτων ἔκδημος ὢν.

ἀλλ' ὥς μακρὰν ἔτεινον, εὖρυτον παρὰ 420  
κρήνην ἀναψύχουσι θηλύπουν βάσιν,  
αὐταῖ τε πῶλοί τ'. εἰς δὲ λειμώνων χλόην  
καθεῖμεν αὐτάς, ὥς βορᾶς γευσαιάτο.

ἐγὼ δὲ πρόδρομος σῆς παρασκευῆς χάριν  
ἦκω πέπυσται γὰρ στρατός, (ταχεῖα γὰρ 425  
διῆξε φήμη,) παῖδα σὴν ἀφιγμένην.

πᾶς δ' εἰς θέαν ὄμιλος ἔρχεται δρόμῳ,  
σὴν παῖδ' ὕπως ἴδωσιν· οἱ δ' εὐδαίμονες  
ἐν πᾶσι κλεινοὶ καὶ περίβλεπτοι βροτοῖς.  
λέγουσι δ'· “ὕμεναιός τις ἢ τί πράσσεται; 430

ἢ πόθον ἔχων θυγατρὸς Ἀγαμέμνων ἄναξ  
ἐκόμισε παῖδα;” τῶν δ' αὖ ἤκουσας τάδε·  
“Ἀρτέμιδι προτελίζουσι τὴν νεάνίδα,



Αἰλίδος ἀνάσση. τίς νιν ἄξεταιί ποτε;”  
 ἄλλ’ εἶα, τὰπὶ τοισίδ’ ἐξάρχου κανᾶ, 435  
 στεφανοῦσθε κρᾶτα καὶ σί, Μενέλεως ἄγαξ,  
 ὑμέναιον εὐτρέπιζε καὶ κατὰ στέγας  
 λωτὸς βοάσθω καὶ ποδῶν ἔστω κτύπος·  
 φῶς γὰρ τόδ’ ἦκει μακάριον τῇ παρθένω.  
 ΑΓΑ. ἐπῆνεσ’, ἀλλὰ στεῖχε δωμάτων ἔσω· 440  
 τὰ δ’ ἄλλ’ ἰούσης τῆς τύχης ἔσται καλῶς.  
 οἴμοι, τί φῶ δύστηνος; ἄρξομαι πόθεν;  
 εἰς οὔ’ ἀνάγκης ζεύγματ’ ἐμπεπτώκαμεν.  
 ὑπῆλθε δαίμων, ὥστε τῶν σοφισμάτων  
 πολλῶ γενέσθαι τῶν ἐμῶν σοφώτερος. X 445  
 ἢ δυσγένεια δ’ ὥς ἔχει τι χρησίμου.  
 καὶ γὰρ δακρῦσαι ῥαδίως αὐτοῖς ἔχει,  
 ἄνολβα τ’ εἰπεῖν. τῷ δὲ γενναίῳ-φύσιν  
 ἅπαντα ταῦτά· προστάτην δὲ τοῦ βίου  
 τὸν ὄγκον ἔχομεν τῷ τ’ ὄχλῳ δουλεύομεν. 450  
 ἐγὼ γὰρ ἐκβαλεῖν μὲν αἰδοῦμαι δάκρυ,  
 τὸ μὴ δακρῦσαι δ’ αὖθις αἰδοῦμαι τάλας,  
 εἰς τὰς μεγίστας συμφορὰς ἀφιγμένος.  
 εἶεν, τί φήσω πρὸς δάμαρτα τὴν ἐμήν;  
 πῶς δέξομαί νιν; ποῖον ὄμμα συμβάλω; 455  
 καὶ γάρ μ’ ἀπώλεσ’ ἐπὶ κακοῖς ἅ μοι πάρα  
 ἐλθοῦσ’ ἄκλητος. εἰκύτως δ’ ἅμ’ ἔσπετο  
 θυγατρὶ νυμφεύσουσα καὶ τὰ φίλτατα  
 δώσους’, ἵν’ ἡμᾶς ὄντας εὐρήσει κακοῦς.  
 τὴν δ’ αὖ τάλαιναν παρθένον (τί παρθένον; 460  
 “Αἰδὼς νιν ὥς ἔοικε νυμφεύσει τάχα),  
 ὥς ᾠκτισ’· οἶμαι γάρ νιν ἰκετεῦσαι τάδε·  
 ὦ πάτερ, ἀποκτενεῖς με; τοιούτους γάμους  
 γήμειας αὐτὸς χῶστις ἐστί σοι φίλος.

παρῶν δ' Ὀρέστης ἐγγὺς ἀναβοήσεται 465  
οὐ συνετὰ συνετῶς· ἔτι γάρ ἐστι νήπιος.

αἰαῖ, τὸν Ἑλένης ὥς μ' ἀπώλεσεν γάμον  
γήμας ὁ Πριάμου Πάρις, ὃς εἵργασται τάδε.

ΧΟ. καὶ γὰρ κατῴκειρ', ὥς γυναῖκα δεῖ ξένην 470  
ὑπὲρ τυράννων συμφορᾶς καταστένειν.

ΜΕ. ἀδελφέ, δός μοι δεξιᾶς τῆς σῆς θυγεῖν.

ΑΓΑ. δίδωμι· σὸν γὰρ τὸ κράτος, ἄθλιος δ' ἐγώ. 475

ΜΕ. Πέλοπα κατόμνυμ', ὃς πατὴρ τοῦμοῦ πατρὸς  
τοῦ σου τ' ἐκλήθη, τὸν τεκόντα τ' Ἀτρέα,  
ἧ μὴν ἐρεῖν σοι τὰπὸ καρδίας σαφῶς 475

καὶ μὴ ἴτιηδες μηδὲν ἄλλ' ὅσον φρονῶ.

ἐγὼ σ' ἀπ' ὅσων ἐκβαλόντ' ἰδὼν δάκρυ

ῥέπει καὶ τοὺς ἀνταφῆκά σοι πάλιν

καὶ τῶν παλαιῶν ἐξαφίσταμαι λόγων,

οὐκ εἰς σέ δεινός· εἶμι δ' οὐπὲρ εἰ σὺ νῦν· 480

καὶ σοι παραινῶ μὴτ' ἀποκτείνειν τέκνον

μὴτ' ἀνθελέσθαι τοῦμόν. οὐ γὰρ ἔνδικον

σέ μὲν στενάζειν, τὰμὰ δ' ἡδέως ἔχειν,

θνήσκειν τε τοὺς σούς, τοὺς δ' ἐμούς ὁρᾶν φάος. 485

τί βούλομαι γάρ; οὐ γάμους ἐξαιρέτους

ἄλλους λάβοιμ' ἄν, εἰ γάμων ἰμείρομαι;

ἀλλ' ἀπολέσας ἀδελφόν, ὅν μ' ἥκιστ' ἐχρήν,

Ἑλένην ἔλωμαι, τὸ κακὸν ἀντὶ τὰγαθοῦ;

ἄφρων νέος τ' ἦ, πρὶν τὰ πράγματ' ἐγγύθεν

σκοπῶν ἐσεῖδον οἶον ἦν κτείνειν τέκνα. 490

ἄλλως τέ μ' ἔλεος τῆς ταλαιπώρου κόρης

εἰσῆλθε, συγγένειαν ἐννοοῦμένῳ,

ἢ τῶν ἐμῶν ἕκατι θύεσθαι γάμων

μέλλει. τί δ' Ἑλένης παρθένῳ τῇ σῇ μέτα;

ἴτω στρατεία διαλυθεῖσ' ἐξ Αὐλίδος. 495

σὺ δ' ὄμμα παῦσαι δακρύοις τέγγων τὸ σόν,  
 ἀδελφέ, καὶ με παρακαλῶν εἰς δάκρυα.  
 εἰ δέ τι κόρης σῆς θεσφάτων μέτεστί σοι,  
 μὴ 'μοὶ μετέστω· σοὶ νέμω τοῦμόν μερος.  
ἀλλ' εἰς μεταβολὰς ἦλθον ἀπὸ δεινῶν λόγων; 500  
εἶκος πέπονθα· τὸν ὁμόθεν πεφυκότα  
στέργων μετέπεσον. ἀνδρὺς οὐ κακοῦ τρόποι  
 τοιοῖδε, χρησθαι τοῖσι βελτίστοις αἰεί.

ΧΟ. γενναῖ' ἔλεξας Ταντάλῳ τε τῷ Διὸς  
 πρέποντα· προγόνους οὐ καταισχύνεις σέθεν. 505

ΑΓΑ. αἰνῶ σε, Μενέλεως, ὅτι παρὰ γνώμην ἐμὴν  
 ὑπέθηκας ὀρθῶς τοὺς λόγους σοῦ τ' ἀξίως.  
 ταραχὴ δ' ἀδελφῶν διὰ τ' ἔρωτα γίγνεται  
 πλεονεξίαν τε δωμάτων· ἀπέπτυσσα  
 τοιάνδε συγγένειαν ἀλλήλοιν πικράν. 510  
ἀλλ' ἤκομεν γὰρ εἰς ἀναγκαίας τύχας,  
θυγατρὸς αἵματηρὸν ἐκπρᾶξαι φόνον.

ΜΕ. πῶς; τίς δ' ἀναγκάσει σε τήν γε σὴν κτανεῖν;

ΑΓΑ. ἅπας Ἀχαιῶν σύλλογος στρατεύματος.

ΜΕ. οὐκ, ἦν νιν εἰς Ἄργος γ' ἀποστείλῃς πάλιν. 515

ΑΓΑ. λάθοιμι τοῦτ' ἄν. ἀλλ' ἐκεῖν' οὐ λήσομεν.

ΜΕ. τὸ ποῖον; οὔτοι χρὴ λίαν ταρβεῖν ὄχλον.

ΑΓΑ. Κάλχας ἐρεῖ μαντεύματ' Ἀργείων στρατῷ.

ΜΕ. οὐκ, ἦν θάνη γε πρόσθε· τοῦτο δ' εἰμαρές.

ΑΓΑ. τὸ μαντικὸν πᾶν σπέρμα φιλότιμον κακόν. 520

ΜΕ. κούδέν γε χρηστὸν οὐδὲ χρήσιμον παρόν.

ΑΓΑ. ἐκεῖνο δ' οὐ δέδοικας οὐμ' ἐσέρχεται;

ΜΕ. ὃν μὴ σὺ φράξεις, πῶς ὑπολάβοιμ' ἄν λόγον;

ΑΓΑ. τὸ Σισύφειον σπέρμα πάντ' οἶδεν τάδε.

ΜΕ. οὐκ ἔστ' Ὀδυσσεὺς ὅ τι σὲ καὶ πημανεῖ. 525

ΑΓΑ. ποικίλος αἰὲ πέφυκε τοῦ τ' ὄχλου μέτα.

ΜΕ. φιλοτιμία μὲν ἐνέχεται, δεινῷ κακῷ.

ΑΓΑ. οὐκοῦν δόκει νιν στάντ' ἐν Ἀργείοις μέσοις  
λέξειν ἂν Κάλχας θέσφατ' ἐξηγήσατο,  
κᾶμ' ὡς ὑπέστην θῦμα, κᾶτα ψεύδομαι, 530  
Ἀρτέμιδι θύσειν· ὃς ξυναρπάσας στρατόν,  
σὲ κᾶμ' ἀποκτείναντας Ἀργείους κόρην  
σφάζαι κελεύσει. καὶ πρὸς Ἄργος ἐκφύγω,  
ἐλθόντες αὐτοῖς τείχεσιν Κυκλωπίους  
ξυναρπάσουσι καὶ κατασκάψουσι γῆν. 535  
τοιαῦτα τὰμὰ πήματ'. ὦ τάλας ἐγώ,  
ὡς ἠπόρημαι πρὸς θεῶν τὰ νῦν τάδε.  
ἐν μοι φύλαξον, Μενέλεως, ἀνὰ στρατόν  
ἐλθών, ὅπως ἂν μὴ Κλυταιμνήστρα τάδε  
μάθῃ, πρὶν Ἄϊδη παῖδ' ἐμὴν προσθῶ λαβών, 540  
ὡς ἐπ' ἐλαχίστοις δακρύοις πρᾶσσω κακῶς.  
ὑμεῖς τε σιγῇν, ὦ ξένοι, φυλάσσετε.

ΧΟ. μάκαρες οἱ μετρίας θεοῦ στρ.  
μετά τε σωφροσύνας μετέ-  
σχον λέκτρων Ἀφροδίτας, 545  
γαλανεῖα χρησάμενοι  
μανιάδων οἷστρον, ὅθι δὴ  
δίδυμ' Ἔρως ὁ χρυσοκόμας  
τόξ' ἐντείνεται χαρίτων,  
τὸ μὲν ἐπ' εὐαίῳνι πότμῳ, 550  
τὸ δ' ἐπὶ συγχύσει βιοτᾶς.  
ἀπενέπω νιν ἀμετέρων,  
Κύπρι καλλίστα, θαλάμων.  
εἴη δέ μοι μετρία μὲν  
χάρις, πόθοι δ' ὅσιοι, 555  
καὶ μετέχοιμι τᾶς Ἀφροδί-



τας, πολλὰν δ' ἀποθείμαν.

διάφοροι δὲ φύσεις βροτῶν,  
διάφοροι δὲ τρόποι· τὸ δ' ὁρ-  
θῶς ἐσθλὸν σαφὲς αἶει·

ἀντ.

550

τροφαί θ' αἱ παιδευόμεναι  
μέγα φέρουσ' εἰς τὰν ἀρετάν·  
τό τε γὰρ αἰδεῖσθαι σοφία,  
τὰν τ' ἐξαλλάσσουσιν ἔχει  
χάριν ὑπὸ γνῶμας ἐσορᾶν  
τὸ δέον, ἔνθα δόξα φέρει  
κλέος ἀγήρατον βιοτᾶ.

555

μέγα τι θηρεύειν ἀρετάν,  
γυναιξὶν μὲν κατὰ Κύπριν  
κρυπτάν, ἐν ἀνδράσι δ' αὖ  
κόσμος ἐνὼν ὁ μυριοπλη-  
θὴς μείζω πόλιν αὔξει.

570

*μηδὲ*  
ἔμολες, ὦ Πάρις, ἦτε σύ γε  
βουκόλος ἀργενναῖς ἐτράφης  
Ἰδαίαις παρὰ μύσχοις,  
βάρβαρα συρίζων, Φρυγίων  
αὐλῶν Ὀλύμπου καλάμοις  
μιμήματα πρέων.

ἐπὶ δ.

575

εὐθηλοὶ δὲ τρέφοντο βόες,  
ὅθι σε κρίσις ἔμενε θεῶν,  
ἃ σ' Ἑλλάδα πέμπει  
ἐλεφαντοδέτων παροι-  
θεν δόμων, ὃς τᾶς Ἑλένας  
ἐν ἀντωποῖς βλεφάροισιν  
ἔρωτα τ' ἔδωκας,

580

585

ἔρωτι δ' αὐτὸς ἐπτοάθης.

ὅθεν ἔρις ἔριν

Ἑλλάδα σὺν δορὶ ναυσί τ' ἄγει

εἰς πέραγμα Τροίας.

ἰὼ ἰώ· μεγάλαι μεγάλων

590

εὐδαιμονίαι· τὴν τοῦ βασιλέως

ἴδ' ἐτ' Ἰφигένειαν ἄνασσαν

τὴν Τυνδαρέου τε Κλυταιμνήστραν,

ὥς ἐκ μεγάλων ἐβλαστήκας

ἐπὶ τ' εὐμήκεις ἤκουσι τύχας.

595

θεοὶ γ' οἱ κρείσσους οἳ τ' ὀλβοφόροι

τοῖς οὐκ εὐδαίμοσι θνατῶν.

[στῶμεν, Χαλκίδος ἔκγονα θρέμματα,

τὴν βασίλειαν δεξώμεθ' ὄχων

ἄπο μὴ σφαλερῶς ἐπὶ γαίαν,

600

ἀγανῶς δὲ χεροῖν μαλακῇ γνώμῃ,

μὴ ταρβήσῃ τὸ νεωστὶ μολῶν

τὸ κλεινὸν τέκνον Ἀγαμεμνόνιον,

μὴ δὴ θόρυβον μῆδ' ἐκπληξιν

ταῖς Ἀργεΐαις

605

ξεῖναι ξείναις παρέχωμεν.]

ΚΛ. ὄρνιθα μὲν τόνδ' αἷσιον ποιούμεθα,

τὸ σόν τε χρηστὸν καὶ λόγων εὐφημίαν·

ἐλπίδα δ' ἔχω τιν' ὥς ἐπ' ἐσθλοῖσιν γάμοις

πάρεμι νυμφαγωγός. ἀλλ' ὀχημάτων

610

ἔξω πορεύεθ' ἄς φέρω φερνὰς κόρη,

καὶ πέμπ' εἰς μέλαθρον εὐλαβούμενοι.

σὺ δ', ὦ τέκνον μοι, λείπε πωλικοὺς ὄχους,

ἄβρὸν τιθεῖσα κῶλον ἀσθενές θ' ἅμα.

ὕμεις δέ, νεάνιδές, νιν ἀγκάλαις ἔπι

615

δέξασθε καὶ πορεύσατ' ἐξ ὀχημάτων.  
καί μοι χερὸς τις ἐνδότῳ στηρίγματα,  
θάκουσ ἀπήνης ὡς ἂν ἐκλίπω καλῶς.  
αἶ δ' εἰς τὸ πρόσθεν στῆτε πωλικῶν ζυγῶν,  
φοβερὸν γὰρ ἀπαράμυθον ὄμμα πωλικόν· 620  
καὶ παῖδα τόνδε τὸν Ἀγαμέμνωνος γόνιον  
λάζυσθ', Ὀρέστην· ἔτι γάρ ἐστι νήπιος.  
τέκνον, καθεύδεις πωλικῷ δαμείς ὄχῳ;  
ἔγειρ' ἀδελφῆς ἐφ' ὑμέναιον εὐτυχῶς·  
ἀνδρὸς γὰρ ἀγαθοῦ κήδος αὐτὸς ἐσθλὸς ὢν 625  
λήψει, τὸ τῆς Νηρηίδος ἰσόθεου γένος.  
ἐξῆς κάθησο δεῦρό μου ποδός, τέκνον  
πρὸς μητέρ', Ἰφιγένεια, μακαρίαν δέ με  
ξέναισι ταῖσδε πλησία σταθεῖσα δύς,  
καὶ δεῦρο δὴ πατέρα πρόσειπε σὸν φίλον. 630

ΙΦ. ὦ μῆτερ, ὑποδραμοῦσά σ' (ὀργισθῆς δὲ μή)  
πρὸς στέρνα πατρὸς στέρνα τὰμὰ προσβαλῶ.

ΚΛ. ὦ σέβας ἐμοὶ μέγιστον, Ἀγαμέμνων ἀναξ,  
ἤκομεν, ἐφετμαῖς οὐκ ἀπιστοῦσαι σέθεν.

ΙΦ. ἐγὼ δὲ βούλομαι τὰ σὰ στέρν', ὦ πάτερ, 635  
ὑποδραμοῦσα προσβαλεῖν διὰ χρόνου.  
ποθῶ γὰρ ὄμμα δὴ σόν. ὀργισθῆς δὲ μή.

ΚΛ. ἀλλ', ὦ τέκνον, χρή· φιλοπάτωρ δ' αἰεί ποτ' εἰ  
μάλιστα παίδων τῶδ' ὅσους ἐγὼ "τεκον.

ΙΦ. ὦ πάτερ, ἐσεῖδόν σ' ἀσμένη πολλῷ χρόνῳ. 640

ΑΓΑ. καὶ γὰρ πατὴρ σέ· τόδ' ἴσον ὑπὲρ ἀμφοῖν λέγεις.

ΙΦ. χαῖρ'· εὖ δέ μ' ἀγαγὼν πρὸς σ' ἐποίησας, πάτερ.

ΑΓΑ. οὐκ οἶδ' ὅπως φῶ τοῦτο καὶ μὴ φῶ, τέκνον.

ΙΦ. ἔα·

ὥς οὐ βλέπεις ἔκκλον, ἄσμενός μ' ἰδών.

ΑΓΑ. πόλλ' ἀνδρὶ βασιλεῖ καὶ στρατηλάτῃ μέλει. 645

ΙΦ. παρ' ἐμοὶ γενοῦ νῦν, μὴ 'πὶ φροντίδας τρέπου.

ΑΓΑ. ἀλλ' εἰμὶ παρὰ σοὶ νῦν ἅπας κοῦκ ἄλλοθι.

ΙΦ. μέθες νυν ὀφρὺν ὄμμα τ' ἔκτεινον φίλον.

ΑΓΑ. ἰδοῦ γέγηθά σ' ὡς γέγηθ' ὀρώων, τέκνον.

ΙΦ. καῖπειτα λείβεις δάκρυ' ἀπ' ὀμμάτων σέθεν; 650

ΑΓΑ. μακρὰ γὰρ ἡμῖν ἢ 'πιούσ' ἀπουσία.

ΙΦ. †οὐκ οἶδ' ὅ τι φῆς, οὐκ οἶδα, φίλτατ' ἐμοὶ πάτερ.†

ΑΓΑ. συνετὰ λέγουσα μᾶλλον εἰς οἶκτόν μ' ἄγεις.

ΙΦ. ἀσύνετα νῦν ἐροῦμεν, εἰ σέ γ' εὐφρανῶ.

ΑΓΑ. παπαῖ. τὸ σιγᾶν οὐ σθένω· σέ δ' ἤνεσα. 655

ΙΦ. μέν', ὦ πάτερ, κατ' οἶκον ἐπὶ τέκνοις σέθεν.

ΑΓΑ. θέλω γε· τὸ θέλειν δ' οὐκ ἔχων ἀλγύνομαι.

ΙΦ. ὅλουντο λόγχοι καὶ τὰ Μενέλεω κακά.

ΑΓΑ. ἄλλους ὀλεῖ πρόσθ' ἀμὲ διολέσαντ' ἔχει.

ΙΦ. ὡς πολλὸν ἀπῆσθα χρόνον ἐν Αὐλίδος μυχοῖς. 660

ΑΓΑ. καὶ νῦν γέ μ' ἴσχει δὴ τι μὴ στέλλειν στρατόν.

ΙΦ. ποῦ τοὺς Φρύγας λέγουσιν ὠκίσθαι, πάτερ;

ΑΓΑ. οὐ μήποτ' οἰκεῖν ὥφελ' ὁ Πριάμου Πάρις.

ΙΦ. μακράν ἀπαίρεις, ὦ πάτερ, λιπὼν ἐμέ;

ΑΓΑ. †εἰς ταυτόν, ὦ θύγατερ, ἦκεις σὼ πατρί.† 665

ΙΦ. φεῦ·

εἴθ' ἦν καλὸν μοι σοί τ' ἄγειν σύμπλουν ἐμέ.

ΑΓΑ. ἔπεστι καὶ σοὶ πλοῦς, ἵνα μνήσει πατρός.

ΙΦ. σὺν μητρὶ πλεύσας· ἢ μόνη πορεύσομαι;

ΑΓΑ. μόνη, μονωθεῖς ἀπὸ πατρὸς καὶ μητέρος.

ΙΦ. οὐ πού μ' ἐς ἄλλα δώματ' οἰκίζεις, πάτερ; 670

ΑΓΑ. ἔασον. οὐ χρὴ τοιάδ' εἰδέναι κόρας.

ΙΦ. σπεῦδ' ἐκ Φρυγῶν μοι, θέμενος εὐ τὰ κεῖ, πάτερ.

ΑΓΑ. θῦσαί με θυσίαν πρῶτα δεῖ τιν' ἐνθάδε.

ΙΦ. ἀλλὰ ξὺν ἱεροῖς χρὴ τό γ' εὐσεβὲς σκοπεῖν.

ΑΓΑ. εἴσει σύ· χερνίβων γὰρ ἐστήξεις πέλας. 675



- ΙΦ. στήσομεν ἄρ' ἀμφὶ βωμόν, ὦ πάτερ, χοροῖς ;
- ΑΓΑ. ζηλῶ σὲ μᾶλλον ἢ 'μὲ τοῦ μηδὲν φρονεῖν.  
 χάρει δὲ μελάρων ἐντὸς ὕφθῆναι κόραις,  
 πικρὸν φίλημα δοῦσα δεξιάν τ' ἐμοί,  
 μέλλουσα δαρὸν πατρὸς ἀποικήσειν χρόνον. 680  
 ὦ στέρνα καὶ παρῆδες, ὦ ξανθαὶ κόμαι,  
 ὡς ἄχθος ὑμῖν ἐγένεθ' ἡ Φρυγῶν πόλις  
 'Ελένη τε· παύω τοῖς λόγους· ταχεῖα γὰρ  
 ῥοτὶς διώκει μ' ὀμμάτων ψαύσαντά σου.  
 ἴθ' εἰς μέλαθρα. σὲ δὲ παραιτοῦμαι τάδε, 685  
 Λήδας γένεθλον, εἰ κατωκτίσθην ἄγαν,  
 μέλλων 'Αχιλλεῖ θυγατέρ' ἐκδώσειν ἐμήν.  
 ἀποστολαὶ γὰρ μακάριαι μὲν, ἀλλ' ὅμως  
 δάκνουσι τοῖς τεκόντας, ὅταν ἄλλοις δόμοις  
 παῖδας παραδιδῶ πολλά μοχθήσας πατὴρ. 690
- ΚΛ. οὐχ ἄδ' ἀσύνητός εἰμι, πείσεσθαι δέ με  
 καὐτὴν δόκει τάδ', ὥστε μὴ σε νουθετεῖν,  
 ὅταν σὺν ὑμεναίοισιν ἐξάγω κόρην·  
 ἀλλ' ὁ νόμος αὐτὰ τῷ χρόνῳ συνισχυανεῖ.  
 τοῦτομα μὲν οὖν παῖδ' οἶδ' ὅτῳ κατήνεσας, 695  
 γένους δὲ ποίου χῶπόθεν, μαθεῖν θέλω.
- ΑΓΑ. Αἴγινα θυγάτηρ ἐγένετ' Ἀσωποῦ πατρός.
- ΚΛ. ταύτην δὲ θνητῶν ἢ θεῶν ἔξευξε τίς ;
- ΑΓΑ. Ζεὺς· Αἰακὸν δ' ἔφυσεν, Οἰνώνης πρόμον.
- ΚΛ. τοῦ δ' Αἰακοῦ παῖς τίς κατέσχε δώματα ; 700
- ΑΓΑ. Πηλεὺς· ὁ Πηλεὺς δ' ἔσχε Νηρέως κόρην.
- ΚΛ. θεοῦ διδόντος, ἢ βία θεῶν λαβών ;
- ΑΓΑ. Ζεὺς ἠγγύησε καὶ δίδωσ' ὁ κύριος.
- ΚΛ. γαμεῖ δὲ ποῦ νιν ; ἢ κατ' οἶδμα πόντιον ;
- ΑΓΑ. Χείρων ἔν' οἰκεῖ σεμνὰ Πηλείου βάθρα. 705
- ΚΛ. οὐ φασὶ Κενταύρειον ὤκισθαι γένος ;

- ΑΓΑ. ἐνταῦθ' ἔδαισαν Πηλέως γάμους θεοί.  
 ΚΛ. Θέτις δ' ἔθρεψεν ἢ πατὴρ Ἀχιλλέα ;  
 ΑΓΑ. Χείρων, ἴν' ἦθη μὴ μάθοι κακῶν βροτῶν.  
 ΚΛ. φεῦ·  
 σοφός γ' ὁ θρέψας χῶ διδούς σοφώτερος. 710  
 ΑΓΑ. τοιόσδε παιδὸς σῆς ἀνὴρ ἔσται πύσις.  
 ΚΛ. οὐ μεμπτός. οἰκεῖ δ' ἄστυ ποῖον Ἑλλάδος ;  
 ΑΓΑ. Ἀπιδανὸν ἀμφὶ ποταμὸν ἐν Φθίας ὄροις.  
 ΚΛ. ἐκεῖσ' ἀπάξεις σὴν ἐμήν τε παρθένον ;  
 ΑΓΑ. κείνῳ μελήσει ταῦτα τῷ κεκτημένῳ. 715  
 ΚΛ. ἀλλ' εὐτυχοίτην. τίνι δ' ἐν ἡμέρᾳ γαμεῖ ;  
 ΑΓΑ. ὅταν σελήνης εὐτυχῆς ἔλθῃ κύκλος.  
 ΚΛ. προτέλεια δ' ἤδη παιδὸς ἔσφαξας θεᾶ ;  
 ΑΓΑ. μέλλω· πρὶ ταύτῃ καὶ καθέσταμεν τύχῃ.  
 ΚΛ. κᾶπειτα δαίσεις τοὺς γάμους ἐς ὕστερον ; 720  
 ΑΓΑ. θύσας γε θύμαθ' ἀμὲ χρὴ θῦσαι θεοῖς.  
 ΚΛ. ἡμεῖς δὲ θοίνην ποῦ γυναιξὶ θήσομεν ;  
 ΑΓΑ. ἐνθάδε παρ' εὐπρύμνοισιν Ἀργείων πλάταις.  
 ΚΛ. καλῶς ἀναγκαίως τε· συνενέγκοι δ' ὁμῶς.  
 ΑΓΑ. οἷσθ' οὖν ὁ δρᾶσον, ὦ γύναι ; πιθοῦ δέ μοι. 725  
 ΚΛ. τί χρῆμα ; πείθεσθαι γὰρ εἴθισμαι σέθεν.  
 ΑΓΑ. ἡμεῖς μὲν ἐνθάδ', οὐπὲρ ἔσθ' ὁ νυμφίος,  
 ΚΛ. μητρὸς τί χωρὶς δράσεθ', ἀμὲ δρᾶν χρεῶν ;  
 ΑΓΑ. ἐκδώσομεν σὴν παῖδα Δαναῖδῶν μέτα.  
 ΚΛ. ἡμᾶς δὲ ποῦ χρὴ τηνικαῦτα τυγχάνειν ; 730  
 ΑΓΑ. χώρει πρὸς Ἄργος παρθένους τε τημέλει.  
 ΚΛ. λιπούσα παῖδα ; τίς δ' ἀνασχήσει φλόγα ;  
 ΑΓΑ. ἐγὼ παρέξω φῶς ὃ νυμφίοις πρέπει.  
 ΚΛ. οὐχ ὁ νόμος οὗτος· ἦ σὺ φαῦλ' ἡγεῖ τάδε ;  
 ΑΓΑ. οὐ καλὸν ἐν ὄχλῳ σ' ἐξομιλεῖσθαι στρατοῦ. 735  
 ΚΛ. καλὸν τεκούσαν τὰμά μ' ἐκδοῦναι τέκνα.

- ΑΓΑ. καὶ τὰς γ' ἐν οἴκῳ μὴ μόνας εἶναι κόρας.  
 ΚΛ. ὀχυροῖσι παρθενῶσι φρουροῦνται καλῶς.  
 ΑΓΑ. πιθοῦ. ΚΛ. μὰ τὴν ἄνασσαν Ἀργεῖαν θεάν.  
 ἐλθὼν σὺ τᾶξω πρᾶσσε, τὰν δόμοις δ' ἐγὼ 740  
 [ἂν χρὴ παρεῖναι νυμφίοισι παρθένοισ].  
 ΑΓΑ. οἴμοι· μάτην ἦξ', ἐλπίδος δ' ἀπεσφάλην,  
 ἐξ ὀμμάτων δάμαρτ' ἀποστεῖλαι θέλων.  
 σοφίζομαι δὲ καπὶ τοῖσι φιλτάτοις  
 τέχνας πορίζω, πανταχῇ νικώμενος. 745  
 ὅμως δὲ σὺν Κάλχαντι τῷ θυηπόλῳ  
 κοινῇ τὸ τῆς θεοῦ φίλον, ἐμοὶ δ' οὐκ εὐτυχές,  
 ἐξιστορήσων εἶμι, μόχθον Ἑλλάδος.  
 χρὴ δ' ἐν δόμοισιν ἄνδρα τὸν σοφὸν τρέφειν  
 γυναῖκα χρηστὴν κάγαθὴν, ἣ μὴ τρέφειν. 750
- ΧΟ. ἦξει δὴ Σιμόντα καὶ 755  
 δῖνας ἀργυροειδεῖς  
 ἄγυρις Ἑλλάνων στρατιᾶς  
 ἀνά τε ναυσὶν καὶ σὺν ὕπλοις  
 Ἴλιον εἰς τὸ Τροίας  
 Φοιβήιον δάπεδον,  
 τὰν Κασάνδραν ἵν' ἀκούω  
 ῥίπτειν ξανθοὺς πλοκάμους  
 χλωροκόμῳ στεφάνῳ δάφνας  
 κοσμηθεῖσαν, ὅταν θεοῦ 760  
 μαντόσυνοι πνεύσωσ' ἀνάγκαι.
- στάσονται δ' ἐπὶ περγάμων 765  
 Τροίας ἀμφὶ τε τείχῃ  
 Τρῶες, ὅταν χάλκασπις Ἀρης  
 πόντιος εὐπρώροισι πλάταις

εἶρεσίᾳ πελάζῃ  
 Σιμουντίοις ὀχετοῖς,  
 τὰν τῶν ἐν αἰθέρι δισσῶν  
 Διοσκούρων Ἑλέναν  
 ἐκ Πριάμου κομίσαι θέλων  
 εἰς γὰρ Ἑλλάδα δοριπόνοις  
 ἀσπίσι καὶ λόγχαις Ἀχαιῶν.

770

Πέργαμον δὲ Φρυγῶν πόλιν  
 λαῖνους περὶ πύργους  
 κυκλώσας Ἄρει φονίῳ,  
 λαιμοτόμους σπάσας κεφαλᾶς,  
 πέρσας πόλισμα κατ' ἄκρας  
 θήσει κόρας πολυκλαύτους  
 δάμαρτά τε Πριάμου.  
 ἃ δὲ Διὸς Ἑλένα κόρα [πολύκλαυτος]  
 εἴσεται πόσιν προλιποῦσα.  
 μήτ' ἐμοὶ μήτ' ἐμοῖσι τέκνων τέκνοις  
 ἐλπίς ἄδε ποτ' ἔλθοι,  
 οἶαν αἰ πολύχρυσοι  
 Λυδαὶ καὶ Φρυγῶν ἄλοχοι  
 στήσουσι παρ' ἱστοῖς  
 μυθεῦσαι τὰδ' ἐς ἀλλήλας·  
 τίς ἄρα μ' εὐπλοκάμου κόμας  
 ῥῦμα δακρύνει τανύσας  
 πατρίδος ὀλλυμένας ἀπολωτιεῖ;  
 διὰ σέ, τὰν κύκνου δολιχαύχενος γόνον,  
 εἰ δὴ φάτις ἔτυμος,  
 ὥς ἔτεκεν Λήδα σ'  
 ὄρνιθι πταμένῳ,  
 Διὸς ὅτ' ἀλλάχθη δέμας,

ἐπὶ δ.

775

780

785

790

795



εἴτ' ἐν δέλτοις Πιερίσιν  
 μῦθοι τὰδ' ἐς ἀνθρώπους  
 ἤνεγκαν παρὰ καιρὸν ἄλλως.

800

ΑΧ. ποῦ τῶν Ἀχαιῶν ἐνθάδ' ὁ στρατηλάτης ;  
 τίς ἂν φράσειε προσπόλων τὸν Πηλέως  
 ζητοῦντά νιν παῖδ' ἐν πύλαις Ἀχιλλέα ;  
 οὐκ ἐξ ἴσου γὰρ μένομεν Εὐρίπου πέλας.  
 οἱ μὲν γὰρ ἡμῶν ὄντες ἄζυγες γάμων 805  
 οἴκους ἐρήμους ἐκλιπόντες ἐνθάδε  
 θάσσουσ' ἐπ' ἀκταῖς, οἱ δ' ἔχοντες εὐνιδας  
 καὶ παῖδας· οὕτω δεινὸς ἐμπέπτωκ' ἔρως  
 τῆσδε στρατείας Ἑλλάδ' οὐκ ἄνευ θεῶν.  
 τοῦμόν μὲν οὖν δίκαιον ἐμὲ λέγειν χρεῶν· 810  
 ἄλλων δ' ὁ χρήζων αὐτὸς ὑπὲρ αὐτοῦ φράσει.  
 γῆν γὰρ λιπὼν Φάρσαλον ἠδὲ Πηλέα  
 μένω 'πὶ λεπταῖς ταισίδ' Εὐρίπου πνοαῖς,  
 Μυρμιδόνας ἴσχω· οἱ δ' αἰὲν προσκείμενοι 814  
 λέγουσ'· Ἀχιλλεῦ, τί μένομεν ; ποῖον χρόνον  
 ἔτ' ἐκμετρῆσαι χρή πρὸς Ἰλίου στόλον ;  
 φράζ', εἴ τι δράσεις, ἢ ἅπαγ' οἴκαδε στρατόν,  
 τὰ τῶν Ἀτρειδῶν μὴ μένων μελλήματα.

ΚΛ. ὦ παῖ θεῆς Νηρηῆδος, ἔνδοθεν λόγων  
 τῶν σῶν ἀκούσασ' ἐξέβην πρὸ δωμάτων. 820

ΑΧ. ὦ πότνι' αἰδώς, τήνδε τίνα λεύσσω ποτὲ  
 γυναικα, μορφὴν εὐπρεπῇ κεκτημένην ;

ΚΛ. οὐ θαῦμά σ' ἡμᾶς ἀγνοεῖν, οἷς μὴ πάρος  
 προσήκες· αἰνῶ δ' ὅτι σέβεις τὸ σωφρονεῖν.

ΑΧ. τίς δ' εἶ ; τί δ' ἦλθες Δαναϊδῶν εἰς σύλλογον, 825  
 γυνὴ πρὸς ἄνδρας ἀσπίσιν πεφραγμένους ;

ΚΛ. Λήδας μὲν εἶμι παῖς, Κλυταιμνήστρα δέ μοι

ὄνομα, πόσις δέ μούστιν Ἀγαμέμνων ἄναξ.

ΑΧ. καλῶς ἔλεξας ἐν βραχεὶ τὰ καίρια.  
αἰσχροὺν δέ μοι γυναιξὶ συμβάλλειν λόγους. 830

ΚΛ. μέινον· τί φεύγεις; δεξιάν τ' ἐμῇ χερὶ  
σύναψον, ἀρχὴν μακαρίων νυμφευμάτων.

ΑΧ. τί φῆς; ἐγὼ σοι δεξιάν; αἰδοίμεθ' ἂν  
Ἀγαμέμνον', εἰ ψαύοιμεν ὧν μή μοι θέμις.

ΚΛ. θέμις μάλιστα, τὴν ἐμὴν ἐπεὶ γαμεῖς 835  
παῖδ', ὧ θεᾶς παῖ ποντίας Νηρηίδος.

ΑΧ. ποίους γάμους φῆς; ἀφασία μ' ἔχει, γύναι.  
εἰ μή τι παρανοοῦσα καινουργεῖς λόγον.

ΚΛ. πᾶσιν τόδ' ἐμπέφυκεν, αἰδεῖσθαι φίλους  
καινοὺς ὀρώσι καὶ γάμου μεμνημένους. 840

ΑΧ. οὐπώποτ' ἐμνήστευσα παῖδα σὴν, γύναι,  
οὐδ' ἐξ Ἀτρειδῶν ἦλθέ μοι λόγος γάμων.

ΚΛ. τί δῆτ' ἂν εἴῃ; σὺ πάλιν αὖ λόγους ἐμοὺς  
θαύμαζ'· ἐμοὶ γὰρ θαύματ' ἐστὶ τὰπὸ σοῦ.

ΑΧ. εἵκαζε· κοινόν ἐστιν εἰκάζειν τάδε· 845  
ἄμφω γὰρ οὐ ψευδόμεθα τοῖς λόγοις ἴσως.

ΚΛ. ἀλλ' ἦ πέπονθα δεινά; μνηστεύω γάμους  
οὐκ ὄντας, ὥς εἴξασιν· αἰδοῦμαι τάδε.

ΑΧ. ἴσως ἐκερτόμησε κάμῃ καὶ σέ τις.  
ἀλλ' ἀμελίᾳ δὸς αὐτὰ καὶ φαύλως φέρε. 850

ΚΛ. χαῖρ'· οὐ γὰρ ὀρθοῖς ὄμμασίν σ' ἔτ' εἰσορῶ,  
ψευδῆς γενομένη καὶ παθοῦς ἀνάξια.

ΑΧ. καὶ σοὶ τόδ' ἐστὶν ἐξ ἐμοῦ· πόσιν δὲ σὸν  
στεῖχω ματεύσων τῶνδε δωμάτων ἔσω. 854

ΠΡ. ὦ ξέν', Αἰακοῦ γένεθλον, μέινον, ὦ σέ τοι λέγω,  
τὸν θεᾶς γεγῶτα παῖδα, καὶ σέ τὴν Λήδας κόρη.

ΑΧ. τίς ὁ καλῶν πύλας παροίξας; ὥς τεταρβηκῶς  
καλεῖ.

- ΠΡ. δούλος, οὐχ ἀβρύνομαι τῷδ'· ἡ τύχη γὰρ οὐκ ἐγώ.  
 ΑΧ. τίνος; ἐμὸς μὲν οὐχί· χωρὶς τὰμὰ καγαμέμ-  
 νονος.  
 ΠΡ. τῇσδε τῆς πάροιθεν οἴκων, Τυνδάρεω δύντος  
 πατρός. 860  
 ΑΧ. ἔσταμεν· φράζ', εἴ τι χρήζεις, ὦν μ' ἐπέσχεις  
 οὔνεκα.  
 ΠΡ. ἢ μόνω παρόντε δῆτα ταῖσδ' ἐφέστατον πύλαις;  
 ΑΧ. ὥς μόνοις λέγοις ἄν, ἔξω δ' ἐλθὲ βασιλικῶν δόμων.  
 ΠΡ. ὦ τύχη πρόνοιά θ' ἡμή, σώσαθ' οὓς ἐγὼ θέλω.  
 ΑΧ. ὁ λόγος εἰς μέλλοντα σώσει χρόνον· ἔχει δ' ὄγκον  
 τινά. 865  
 ΚΛ. δεξιᾶς ἕκατι μὴ μέλλ', εἴ τί μοι χρήζεις λέγειν.  
 ΠΡ. οἶσθα δῆτά μ' ὅστις ὦν σοὶ καὶ τέκνοις εὖνους  
 ἔφυν.  
 ΚΛ. οἶδά σ' ὄντ' ἐγὼ παλαιὸν δωμάτων ἐμῶν λάτριν.  
 ΠΡ. χῶπι μ' ἐν ταῖς σαῖσι φερναῖς ἔλαβεν Ἀγαμέμνων  
 ἄναξ.  
 ΚΛ. ἦλθες εἰς Ἄργος μεθ' ἡμῶν κάμδος ἦσθ' αἰεί ποτε.  
 ΠΡ. ὦδ' ἔχει. καὶ σοὶ μὲν εὖνους εἰμί, σῶ δ' ἦσσον  
 πόσει. 871  
 ΚΛ. ἐκκάλυπτε νῦν ποθ' ἡμῖν οὔστινας λέγεις λόγους.  
 ΠΡ. παῖδα σὴν πατὴρ ὁ φύσας αὐτόχειρ μέλλει κτα-  
 νεῖν.  
 ΚΛ. πῶς; ἀπέπτυσ', ὦ γεραιέ, μῦθον· οὐ γὰρ εὖ  
 φρονεῖς.  
 ΠΡ. φασγάνῳ λευκὴν φονεύων τῆς τάλαιπώρου δέρην.  
 ΚΛ. ὦ τάλαιν' ἐγώ. μεμνηνὼς ἄρα τυγχάνει πόσις; 876  
 ΠΡ. ἀρτίφρων, πλὴν εἰς σέ καὶ σὴν παῖδα· τοῦτο δ'  
 οὐ φρονεῖ.  
 ΚΛ. ἐκ τίνος λόγου; τίς αὐτὸν οὐπάγων ἀλαστόρων;

- ΠΡ. θέσφαθ', ὥς γέ φησι Κάλχας, ἵνα πορεύηται  
στρατός.
- ΚΛ. ποῖ; τάλαινα' ἐγώ, τάλαινα δ' ἦν πατήρ μέλλει  
κτενεῖν. 880
- ΠΡ. Δαρδάνου πρὸς δώμαθ', Ἑλένην Μενέλεως ὅπως  
λάβῃ.
- ΚΛ. εἰς ἄρ' Ἰφιδένην Ἑλένης νόστος ἦν πεπρωμένος;
- ΠΡ. πάντ' ἔχεις· Ἀρτέμιδι θύσειν παῖδα σὴν μέλλει  
πατήρ.
- ΚΛ. ὁ δὲ γάμος τίν' εἶχε πρόφασιν, ἥ μ' ἐκόμισεν ἐκ  
δόμων;
- ΠΡ. ἵν' ἀγάγοις χαίρουσ' Ἀχιλλεῖ παῖδα νυμφεύ-  
σουσα σὴν. 885
- ΚΛ. ὦ θύγατερ, ἥκεις ἐπ' ὀλέθρῳ καὶ σὺ καὶ μήτηρ  
σέθεν.
- ΠΡ. οἰκτρὰ πάσχετον δύ' οὔσαι· δεινὰ δ' Ἀγαμέμνων  
ἔτλη.
- ΚΛ. οἴχομαι τάλαινα, δάκρυον τ' ὄμματ' οὐκέτι στέγει.
- ΠΡ. εἵπερ ἄλλ', εἰκὸς τὸ τέκνων στερομένην δακρυρ-  
ροεῖν.
- ΚΛ. σὺ δὲ τὰδ', ὦ γέρον, πόθεν φῆς εἰδέναι πεπυ-  
σμένος; 890
- ΠΡ. δέλτον ὥχόμην φέρων σοι πρὸς τὰ πρὶν γε-  
γραμμένα.
- ΚΛ. οὐκ ἐὼν ἢ ξυγκελεύων παῖδ' ἄγειν θανουμένην;
- ΠΡ. μὴ μὲν οὖν ἄγειν· φρονῶν γὰρ ἔτυχε σὸς πύσις  
τότ' εὔ.
- ΚΛ. κατὰ πῶς φέρων γε δέλτον οὐκ ἐμοὶ δίδως λαβεῖν;
- ΠΡ. Μενέλεως ἀφείλεθ' ἡμᾶς, ὃς κακῶν τῶνδ' αἴτιος.
- ΚΛ. ὦ τέκνον Νηρηΐδος, ὦ παῖ Πηλέως, κλύεις τάδε;
- ΑΧ. ἔκλυον οὔσαν ἀθλίαν σε, τὸ δ' ἐμὸν οὐ φάυλως  
φέρω. 897



ΚΛ. παῖδά μου κατακτενοῦσι σοῖς δολώσαντες γάμοις.

ΑΧ. μέμφομαι καὶ γὼ πόσει σὺ, κοῦχ ἀπλῶς οὕτω φέρω.

ΚΛ. οὐκ ἐπαιδεσθησόμεσθα προσπεσεῖν τὸ σὸν γόνυ, θνητὸς ἐκ θεᾶς γεγῶτα· τί γὰρ ἐγὼ σεμνύνομαι; περὶ τίνος σπουδαστέον μοι μᾶλλον ἢ τέκνου πέρι; ἀλλ' ἄμυνον, ὦ θεᾶς παῖ, τῇ τ' ἐμῇ δυσπραξία τῇ τε λεχθείσῃ δάμαρτι σῇ, μάτην μὲν, ἀλλ' ὅμως. σοὶ καταστέψας ἐγὼ νιν ἡγόν ὡς γαμουμένην, 905 νῦν δ' ἐπὶ σφαγὰς κομίζω· σοὶ δ' ὕνειδος ἴξεται, ὅστις οὐκ ἡμυνας· εἰ γὰρ μὴ γάμοισιν ἐξύγης, ἀλλ' ἐκλήθης γοῦν ταλαίνης παρθένου φίλος πόσις.

πρὸς γενειάδος δέ, πρὸς σῆς δεξιᾶς, πρὸς μητέρος· ὄνομα γὰρ τὸ σόν μ' ἀπώλεσ', ὦ σ' ἀμυναθεῖν 910 χρεών.

οὐκ ἔχω βωμόν καταφυγεῖν ἄλλον ἢ τὸ σὸν γόνυ, οὐδὲ φίλος οὐδεὶς πέλας μοι· τὰ δ' Ἀγαμέμνονος κλύεις

ὡμὰ καὶ πάντολμ'· ἀφῆγμαι δ', ὥσπερ εἰσορᾷς, γυνή

ναυτικὸν στράτευμ' ἄναρχον καπὶ τοῖς κακοῖς θρασύ,

χρήσιμον δ', ὅταν θέλωσιν. ἦν δὲ τολμήσης σύ μου 915

χαῖρ' ὑπερτεῖναι, σεσώσμεθ'· εἰ δὲ μή, οὐ σεσώσμεθα.

ΧΟ. δεινὸν τὸ τίκτειν καὶ φέρει φίλτρον μέγα, πᾶσιν τε κοινὸν ὥσθ' ὑπερκάμνειν τέκνων.

ΑΧ. ὑψηλόφρων μοι θυμὸς αἵρεται πρόσω· ἐπίσταται δὲ τοῖς κακοῖσί τ' ἀσχαλᾶν 920 μετρίως τε χαίρειν τοῖσιν ἐξωγκωμένοις.

λελογισμένοι γὰρ οἱ τοιοίδ' εἰσὶν βροτῶν  
 ὀρθῶς διαζῆν τὸν βίον γνώμης μέτα.  
 ἔστιν μὲν οὖν ἔν' ἡδὺ μὴ λῖαν φρονεῖν,  
 ἔστιν δὲ χῶπου χρήσιμον γνώμην ἔχειν. 925  
 ἐγὼ δ' ἐν ἀνδρὸς εὐσεβεστάτου τραφεῖς  
 Χείρωνος, ἔμαθον τοὺς τρόπους ἀπλοῦς ἔχειν.  
 καὶ τοῖς Ἀτρεΐδαις, ἣν μὲν ἡγῶνται καλῶς,  
 πεισόμεθ'· ὅταν δὲ μὴ καλῶς, οὐ πείσομαι.  
 ἀλλ' ἐνθάδ' ἐν Τροίᾳ τ' ἐλευθέραν φύσιν 930  
 παρέχων, Ἄρη τὸ κατ' ἐμὲ κοσμήσω δορί.  
 σὲ δ', ὧ παθοῦσα σχέτλια πρὸς τῶν φιλτάτων,  
 ἂ δὴ κατ' ἄνδρα γίγνεται νεανίαν,  
 τοσοῦτον οἶκτον περιβαλὼν καταστελῶ,  
 κοῦποτε κόρη σὴ πρὸς πατρὸς σφαγήσεται, 935  
 ἐμὴ φατισθεῖς· οὐ γὰρ ἐμπλέκειν πλοκάς  
 ἐγὼ παρέξω σῶ πόσει τοῦμὸν δέμας.  
 τοῦνομα γάρ, εἰ καὶ μὴ σίδηρον ἦρατο,  
 τοῦμὸν φονεύσει παῖδα σὴν. τὸ δ' αἴτιον  
 πόσις σός· ἀγνὸν δ' οὐκέτ' ἐστὶ σῶμ' ἐμόν, 940  
 εἰ δι' ἔμ' ὀλεῖται διὰ τε τοὺς ἐμούς γάμους  
 ἢ δεινὰ τλᾶσα κούκ ἀνεκτὰ παρθένος,  
 θαυμαστὰ δ' ὡς ἀνάξι' ἠτιμασμένη.  
 ἐγὼ κάκιστος ἦν ἄρ' Ἀργείων ἀνὴρ,  
 ἐγὼ τὸ μηδέν, Μενέλεως δ' ἐν ἀνδράσιν, 945  
 ὡς οὐχὶ Πηλέως, ἀλλ' ἀλάστορος γεγώς,  
 εἶπερ φονεύσει τοῦμὸν ὄνομα σῶ πόσει.  
 μὰ τὸν δι' ὑγρῶν κυμάτων τεθραμμένον  
 Νηρέα, φυτουργὸν Θέτιδος ἢ μ' ἐγείνατο,  
 οὐχ ἄψεται σῆς θυγατρὸς Ἀγαμέμνων ἀναξ, 950  
 οὐδ' εἰς ἄκραν χεῖρ', ὥστε προσβαλεῖν πέπλοις·  
 ἢ Σίπυλος ἔσται πόλις, (ὄρισμα βαρβάρων,

ὅθεν πεφύκασ' οἱ στρατηλάται γένος,)   
 Φθίας δὲ τοῦνομ' οὐδαμοῦ κεκλήσεται.   
 πικροὺς δὲ προχύτας χέρνιβας τ' ἐνάρξεται 955   
 Κάλχας ὁ μάντις. τίς δὲ μάντις ἔστ' ἀνὴρ,   
 ὃς ὀλίγ' ἀληθῆ, πολλὰ δὲ ψευδῆ λέγει   
 τυχών· ὅταν δὲ μὴ τύχη, διοίχεται;   
 οὐ τῶν γάμων ἕκατι, μυρίαί κόραι   
 θηρώσι λέκτρον τοῦμόν, εἴρηται τόδε· 960   
 ἀλλ' ἔβριν ἐς ἡμᾶς ἔβρισ' Ἀγαμέμνων ἄναξ·   
 χρῆν δ' αὐτὸν αἰτεῖν τοῦμόν ὄνομ' ἐμοῦ πάρα,   
 θήραμα παιδός· ἢ Κλυταιμνήστρα δ' ἐμοὶ   
 μάλιστ' ἐπέισθη θυγατέρ' ἐκδοῦναι πόσει.   
 ἔδωκά τ' αὖν Ἑλλησιν, εἰ πρὸς Ἴλιον 965   
 ἐν τῷδ' ἔκαμνε νόστος· οὐκ ἡρνούμεθ' αὖ   
 τὸ κοινὸν αὖξιν ὧν μέτ' ἐστρατευόμην.   
 νῦν δ' οὐδέν εἰμι παρά γε τοῖς στρατηλάταις,   
 ἐν εὐμαρεῖ τε δρᾶν τε καὶ μὴ δρᾶν καλῶς.   
 τάχ' εἴσεται σίδηρος, ὃν πρὶν εἰς Φρύγας 970   
 ἐλθεῖν, φόνου κηλίσιν αἵματος χρανῶ,   
 εἴ τίς με τήν σήν θυγατέρ' ἐξαιρήσεται.   
 ἀλλ' ἡσύχαζε· θεὸς ἐγὼ πέφηνά σοι   
 μέγιστος, οὐκ ὦν· ἀλλ' ὅμως γενήσομαι.

ΧΟ. ἔλεξας, ὦ παῖ Πηλέως, σοῦ τ' ἄξια 975   
 καὶ τῆς ἐναλίας δαίμονος, σεμνῆς θεοῦ.

ΚΛ. φεῦ·

πῶς αὖ σ' ἐπαινέσαιμι μὴ λίαν λόγοις,   
 μηδ' ἐνδεῶς τοῦδ' ἀπολέσαιμι τὴν χάριν;   
 αἰνούμενοι γὰρ ἀγαθοὶ τρόπον τινα   
 μισοῦσι τοὺς αἰνοῦντας, ἣν αἰνῶσ' ἄγαν. 980   
 αἰσχύνομαι δὲ παραφέρουσ' οἰκτροὺς λόγους,   
 ἰδίᾳ ἰοσοῦσα· σὺ δ' ἄνθος κακῶν γ' ἐμῶν.

ἀλλ' οὖν ἔχει τοι σχῆμα, καὶν ἄπωθεν ἦ  
 ἀνὴρ ὁ χρηστός, δυστυχοῦντας ὠφελεῖν.  
 οἴκτειρε δ' ἡμᾶς· οἴκτρα γὰρ πεπόνθαμεν. 985  
 ἦ πρῶτα μέν σε γαμβρὸν οἰηθεῖς· ἔχειν,  
 κενὴν κατέσχον ἐλπίδ'· εἰτά σοι τάχα  
 ὄρνις γένοιτ' ἂν τοῖσι μέλλουσιν γάμοις  
 θανοῦς· ἐμὴ παῖς, ὅ σε φυλάξασθαι χρεῶν.  
 ἀλλ' εὖ μὲν ἀρχὰς εἶπας, εὖ δὲ καὶ τέλη· 990  
 σοῦ γὰρ θέλοντος παῖς ἐμὴ σωθήσεται.  
 βούλει νιν ἰκέτιν σὸν περιπτύξαι γόνυ;  
 ἀπαρθένευτα μὲν τάδ'· εἰ δέ σοι δοκεῖ,  
 ἥξει, δι' αἰδοῦς ὅμμ' ἔχουσ' ἐλεύθερον·  
 εἰ δ' οὐ παρούσης ταῦτ' αὖτεύξομαι σέθεν, 995  
 μενέτω κατ' οἴκους· σεμνὰ γὰρ σεμνύνεται.  
 ὅμως δ' ὅσον γε δυνατόν αἰδεῖσθαι χρεῶν.

ΑΧ. σὺ μήτε σὴν παῖδ' ἔξαγ' ὄψιν εἰς ἐμήν,  
 μήτ' εἰς ὄνειδος ἀμαθὲς ἔλθωμεν, γύναι·  
 στρατὸς γὰρ ἀθρόος ἀργὸς ὢν τῶν οἴκοθεν 1000  
 λέσχας πονηρὰς καὶ κακοστόμους φιλεῖ.  
 πάντως δέ μ' ἰκετεύοντες ἥξετ' εἰς ἴσον,  
 εἴ τ' ἀνικετεύτως· εἰς ἐμοὶ γάρ ἐστ' ἀγὼν  
 μέγιστος ὑμᾶς ἐξαπαλλάξαι κακῶν.  
 ὥς ἔν γ' ἀκούσας· ἴσθι, μὴ ψευδῶς μ' ἐρεῖν· 1005  
 ψευδῇ λέγων δὲ καὶ μάτην ἐγκερτομῶν  
 θάνοιμι· μὴ θάνοιμι δ', ἣν σῶσω κόρην.

ΚΛ. ὄναιο συνεχῶς δυστυχοῦντας ὠφελῶν.

ΑΧ. ἄκουε δὴ νυν, ἵνα τὸ πρᾶγμ' ἔχῃ καλῶς.

ΚΛ. τί τοῦτ' ἔλεξας; ὥς ἀκουστέον γέ σου. 1010

ΑΧ. πείθωμεν αὖθις πατέρα βέλτιον φρονεῖν.

ΚΛ. κακὸς τίς ἐστι καὶ λίαν τάρβει στρατόν.

ΑΧ. ἀλλ' οἱ λόγοι γε καταπαλαίουσιν λόγους.



- ΚΑ. ψυχρὰ μὲν ἐλπίς· ὅ τι δὲ χρῆς με δρᾶν φράσου.
- ΑΧ. <sup>1015</sup> ~~ἰκέτευ' ἐκείνον~~ πρῶτα μὴ κτείνειν τέκνα·  
 ἦν δ' ἀντιβαίῃη, πρὸς ἐμέ σοι πορευτέον.  
 ἦ γὰρ τὸ χρῆζον ἐπίθετ', οὐ τοῦμόν χρεὼν  
 χωρεῖν· ἔχει γὰρ τοῦτο τὴν σωτηρίαν.  
 καὶ γὰρ τ' ἀμείνων πρὸς φίλον γενήσομαι,  
 στρατός τ' ἂν οὐ μέμψαιτό μ', εἰ τὰ πράγματα  
 λελογισμένως πράσσοιμι μᾶλλον ἢ σθένει. <sup>1021</sup>  
 καλῶς δὲ κρανθέντων, πρὸς ἡδονὴν φίλοις  
 σοί τ' ἂν γένοιτο καὶ ἐμοῦ χωρὶς τάδε.
- ΚΑ. ὥς σῶφρον' εἶπας. δραστέον δ' ἅ σοι δοκεῖ.  
 ἦν δ' αὖ τι μὴ πράσσωμεν ὧν ἐγὼ θέλω, <sup>1025</sup>  
 ποῦ σ' αὖθις ὀφόμεσθα; ποῖ χρεὶ μ' ἀθλίαν  
 ἐλθοῦσαν εὔρεῖν σὴν χεὶρ' ἐπίκουρον κακῶν;
- ΑΧ. ἡμεῖς σε φύλακες οὐ χρεὼν φυλάσσομεν,  
 μή τίς σ' ἴδῃ στείχουσιν ἐπτοημένην  
 Δαναῶν δι' ὄχλου· μηδὲ πατρῶον δόμον <sup>1030</sup>  
 αἴσχυν'. ὁ γάρ τοι Τυνδάρεως οὐκ ἄξιος  
 κακῶς ἀκούειν· ἐν γὰρ Ἑλλήσιν μέγας.
- ΚΑ. ἔσται τὰδ'. ἄρχε· σοί με δουλεύειν χρεῶν.  
 εἰ δ' εἰσὶ θεοί, δίκαιος ὢν ἀνὴρ  
 ἐσθλῶν κυρήσεις· εἰ δὲ μή, τί δεῖ πονεῖν; <sup>1035</sup>
- ΧΟ. τίς ἄρ' ὑμέναιος διὰ λωτοῦ Λίβυος στρ.  
 μετὰ ~~τε~~ φιλοχόρου κιθάρας  
 συρίγγων θ' ὑπὸ καλαμοεσ-  
 σᾶν ἔστασεν ἰαχάν,  
 ὅτ' ἀνὰ Πήλιόν αἱ καλλιπλόκαμοι 1040  
 Πιερίδες παρὰ δαιτὶ θεῶν  
 χρυσεοσάνδαλον ἔχνος  
 ἐν γᾶ κρούουσαι

Πηλέως εἰς γάμον ἦλθον,  
 μελωδοῖς Θέτιν ἀχήμασι τόν τ' Αἰακίδαν 1045  
 Κενταύρων ἀν' ὄρος κλέουσai  
 Πηλιάδα καθ' ὕλαν.  
 ὃ δὲ Δαρδανίδας, Διὸς  
 λέκτρων τρύφημα φίλον, 1050  
 χρυσέοισιν ἀφυσσε λοιβὰν  
 ἐν κρατήρων γυάλοις,  
 ὃ Φρύγιος Γανυμήδης.  
 παρὰ δὲ λευκοφαῇ ψάμαθον  
 εἰλίσσόμεναι [κύκλια] 1055  
 πεντήκοντα κόραι γάμους  
 Νηρέως ἐχόρευσαν.

ἀνὰ δ' ἐλάταις σὺν στεφανώδει τε χλόῃ ἀντ.  
 θίασος ἔμολεν ἵπποβάτας  
 Κενταύρων ἐπὶ δαῖτα τὰν 1060  
 θεῶν κρατήρᾳ τε Βάκχου.  
 μέγα δ' ἀνέκλαγον· “ὦ Νηρηὶ κόρα,  
 παῖδα σὲ Θεσσαλίᾳ μέγα φῶς”  
 μάντις ὃ φοιβάδα μοῦσαν  
 εἰδὼς “γεννάσειν” 1065  
 Χείρων ἐξονόμαζεν,  
 “ὃς ἥξει χθόνα λογχήρεσι σὺν Μυρμιδόνων  
 ἀσπισταῖς Πριάμοιο κλεινὰν  
 γαῖαν ἐκπυρώσω, 1070  
 περὶ σώματι χρυσέων  
 ὅπλων Ἡφαιστοπόνων  
 κεκορυθμένος ἐνδύτ', ἐκ θεᾶς  
 ματρὸς δωρήματ' ἔχων  
 Θέτιδος, ἃ νιν ἔτικτεν.” 1075

μακάριον τότε δαίμονες  
τᾶς εὐπάτριδος  
Νηρηίδος τ' ἔθεσαν γάμον  
Πηλέως θ' ὑμεναίους,

σὲ δ', ὦ κόρα, στέψουσι καλλικόμαν ἐπῳδ. 1080  
πλόκαμον Ἀργεῖοι, βαλιὰν  
ὥστε πετραίων ἀπ' ἄν-  
τρων ἐλθοῦσαν ὄρεϊαν  
μόσχον ἀκήρατον,  
βρότειον αἰμάσσοντες λαιμόν·  
οὐ σύριγγι τραφεῖσαν, οὐδ' 1085  
ἐν ροιβδήσεσι βουκόλων,  
παρὰ δὲ ματέρι νυμφόκομον  
Ἰναχίδαῖς γάμον.  
ποῦ τὸ τᾶς αἰδοῦς ἔτι, ποῦ  
τᾶς ἀρετᾶς σθένει τι πρόσωπον;  
1090  
ὁπότε τὸ μὲν ἄσεπτον ἔχει  
δύνασιν, ἃ δ' ἀρετὰ κατόπι-  
σθεν θνατοῖς ἀμελεῖται,  
ἀνομία δὲ νόμων κρατεῖ, 1095  
καὶ μὴ κοινὸς ἀγὼν βροτοῖς,  
μή τις θεῶν φθόνος ἔλθῃ.

ΚΑ. ἐξῆλθον οἴκων προσκοπυμένη πόσιν,  
χρόνιον ἀπόντα κάκλελοιπότα στέγας.  
ἐν δακρύοισι δ' ἡ τάλαινα παῖς ἐμή, 1100  
πολλὰς ἰεῖσα μεταβολὰς ὕδρμάτων,  
θάνατον ἀκούσας, ὃν πατὴρ βουλεύεται.  
μνήμην δ' ἄρ' εἶχον πλησίον βεβηκότος  
Ἀγαμέμνονος τοῦδ', ὅς ἐπὶ τοῖς αὐτοῦ τέκνοις

ἀνόσια πράσσω ἀντίχ' εὐρεθήσεται.

1105

ΑΓΑ. Λήδας γένεθλον, ἐν καλῷ σ' ἔξω δόμων  
ἠύρηχ', ἵν' εἴπω παρθένου χωρὶς λόγους  
οὓς οὐκ ἀκούειν τὰς γαμουμένας πρέπει.

ΚΛ. τί δ' ἔστιν, οὗ σοι καὶρὸς ἀντιλάζυται;

ΑΓΑ. ἔκπεμπε παῖδα δωμάτων πατρὸς μέτα·

1110

ὥς χέρνιβες πάρειςιν ἠὺτρεπισμένοι,  
προχύται τε βάλλειν πῦρ καθάρσιον χεροῖν,  
μοσχοὶ τε, πρὸ γάμων ἄς θεᾶ πεσεῖν χρεῶν  
Ἀρτέμιδι, μέλανος αἵματος φυσήματα.

ΚΛ. τοῖς ὀνόμασιν μὲν εὖ λέγεις, τὰ δ' ἔργα σου

1115

οὐκ οἶδ' ὅπως χρή μ' ὀνομάσασαν εὖ λέγειν.

χώρει δὲ θύγατερ ἐκτός, οἶσθα γὰρ πατρὸς  
πάντως ἂ μέλλει, χυτὸ τοῖς πέπλοις ἄγε  
λαβοῦσ' Ὀρέστην σὸν κασίγνητον, τέκνον.

ἰδοὺ πάρεστιν ἥδε πειθαρχοῦσά σοι.

1120

τὰ δ' ἄλλ' ἐγὼ πρὸ τῆσδε κάμαυτῆς φράσω.

ΑΓΑ. τέκνον, τί κλαίεις, οὐδ' ἔθ' ἡδέως ὀράς,

εἰς γῆν δ' ἐρείσας ὄμμα πρόσθ' ἔχεις πέπλους;

ΚΛ. φεῦ·

τίν' ἂν λάβοιμι τῶν ἐμῶν ἀρχὴν κακῶν;

ἅπασι γὰρ πρῶτοισι χρήσασθαι πάρα

1125

[κὰν ὑστάτοισι κὰν μέσοισι πανταχοῦ].

ΑΓΑ. τί δ' ἔστιν; ὥς μοι πάντες εἰς ἐν ἥκετε,

συγχυσιν ἔχοντες καὶ ταραγμον ὀμμάτων.

ΚΛ. εἴφ' ἂν ἐρωτήσω σε γενναίως, πόσι.

ΑΓΑ. οὐδὲν κελευσμοῦ δεῖ μ'· ἐρωτᾶσθαι θέλω.

1130

ΚΛ. τὴν παῖδα τὴν σὴν τὴν τ' ἐμὴν μέλλεις κτανεῖν;

ΑΓΑ. ἔα·

τλήμονά γ' ἔλεξας, ὑπονοεῖς θ' ἂ μή σε χρή.

ΚΛ. ἔχ' ἥσυχος,



κάκεινό μοι τὸ πρῶτον ἀπόκριναι πάλιν.

ΑΓΑ. σὺ δ' ἦν γ' ἐρωτᾷς εἰκότ', εἰκότ' ἂν κλύοις.

ΚΑ. οὐκ ἄλλ' ἐρωτῶ, καὶ σὺ μὴ λέγ' ἄλλα μοι. 1135

ΑΓΑ. ὦ πότνια μοῖρα καὶ τύχη δαίμων τ' ἐμός.

ΚΑ. κάμός γε καὶ τῆσδ', εἰς τριῶν δυσδαιμόνων.

ΑΓΑ. τίν' ἠδίκησα; ΚΑ. τοῦτ' ἐμοῦ πένθει πάρα;  
ὁ νοῦς ὅδ' αὐτὸς νοῦν ἔχων οὐ τυγχάνει.

ΑΓΑ. ἀπωλόμεσθα. προδέδοται τὰ κρυπτά μου. 1140

ΚΑ. πάντ' οἶδα καὶ πεπύσμεθ' ἂ σὺ μέλλεις με δρᾶν·  
αὐτὸ δὲ τὸ σιγᾶν ὁμολογοῦντός ἐστί σου  
καὶ τὸ στενάζειν πολλά. μὴ κάμης λέγων.

ΑΓΑ. ἰδοὺ σιωπῶ· τὸ γὰρ ἀναίσχυντον τί δεῖ  
ψευδῇ λέγοντα προσλαβεῖν τῇ συμφορᾷ; 1145

ΚΑ. ἄκουε δὴ νυν· ἀνακαλύψω γὰρ λόγους,  
κούκέτι παρῳδοῖς χρησόμεσθ' αἰνίγμασιν.  
πρῶτον μὲν, ἵνα σοι πρῶτα τοῦτ' ὕνειδίσω,  
ἔγημας ἄκουσάν με κάλαβες βία,  
τὸν πρόσθεν ἄνδρα Τάνταλον κατακτανών, 1150  
βρέφος τε τοῦμόν σῳ προσώρισας πάλω,  
μαστῶν βιαίως τῶν ἐμῶν ἀποσπάσας.  
καὶ τὼ Διὸς τε παῖδ' ἐμῷ τε συγγόνω  
ἵπποισι μαρμαίροντ' ἐπεστρατευσάτην·  
πατήρ δὲ πρέσβυς Τυνδάρεώς σ' ἐρρύσατο 1155  
ικέτην γενόμενον, τὰμὰ δ' ἔσχες αὖ λέχη.  
οὐ σοι καταλλαχθεῖσα περὶ σέ καὶ δόμους  
συμμαρτυρήσεις ὥς ἄμεμπτος ἦ γυνή,  
εἰς τ' Ἀφροδίτην σωφρονοῦσα καὶ τὸ σὸν  
μέλαθρον αὔξουσ', ὥστε σ' εἰσιόντα τε 1160  
χαίρειν θύραζε τ' ἐξιόντ' εὐδαιμονεῖν.  
σπάνιον δὲ θήρευμ' ἀνδρὶ τοιαύτην λαβεῖν  
δάμαρτα· φλαίραν δ' οὐ σπάνις γυναῖκ' ἔχειν.

τίκτω δ' ἐπὶ τρισὶ παρθένοισι παῖδά σοι  
 τόνδ', ὦν μιᾷ σὺ τλημόνως μ' ἀποστερεῖς. 1165  
 καὶν τίς σ' ἔρηται τίνος ἑκατί νιν κτενεῖς,  
 λέξον, τί φήσεις; ἢ 'μὲ χρηὴ λέγειν τὰ σά;  
 Ἑλένην Μενέλεως ἵνα λάβῃ. καλὸν γέ τοι  
 κακῆς γυναικὸς μισθὸν ἀποτίσαι τέκνα.  
 τᾶχιστα τοῖσι φιλτάτοις ὠνούμεθα. 1170  
 ἄγ', εἰ στρατεύσει καταλιπὼν μ' ἐν δώμασιν,  
 κακεῖ γενήσεται διὰ μακρῆς ἀπουσίας,  
 τίν' ἐν δόμοις με καρδίαν ἔξεν δοκεῖς,  
 ὕταν θρόνους τῆσδ' εἰσίδω πάντας κενούς,  
 κενούς δὲ παρθενῶνας, ἐπὶ δὲ δακρύοις 1175  
 μόνη καθῶμαι, τήνδε θρήνηδοῦσ' αἰεῖ·  
 ἀπώλεσέν σ', ὦ τέκνον, ὃ φυτεύσας πατὴρ,  
 αὐτὸς κτανὼν, οὐκ ἄλλος οὐδ' ἄλλη χερί,  
 [τοιόνδε μισθὸν καταλιπὼν πρὸς τοὺς δόμους.]  
 ἐπεὶ βραχείας προφάσεως ἔδει μόνον, 1180  
 ἐφ' ἣ σ' ἐγὼ καὶ παῖδες αἱ λελειμμένοι  
 δεξόμεθα δέξιν ἣν σε δέξασθαι χρεῶν.  
 μὴ δῆτα πρὸς θεῶν μήτ' ἀνάγκας ἐμὲ  
 κακὴν γενέσθαι περὶ σέ, μήτ' αὐτὸς γένῃ.  
 εἶεν·  
 θύσεις δὲ τὴν παῖδ'· εἴτα τίνας εὐχὰς ἐρεῖς; 1185  
 τί σοι κατεύξει τὰγαθόν, σφάζων τέκνον;  
 νόστον πονηρόν, οἴκοθέν γ' αἰσχροῦς ἰών;  
 ἀλλ' ἐμὲ δίκαιον ἀγαθὸν εὐχεσθαί τι σοί;  
 ἢ τάρ' ἀσυνέτους τοὺς θεοὺς ἡγοίμεθ' ἄν,  
 εἰ τοῖσιν αὐθένταισιν εὖ φρονήσομεν. 1190  
 ἦκων δ' ἐς Ἄργος προσπεσεῖ τέκνοισι σοῖς;  
 ἀλλ' οὐ θέμις σοι. τίς δὲ καὶ προσβλέψεται  
 παίδων σ', εἴαν σφῶν προέμενος κτάνης τινά;

ταῦτ' ἤλθες ἤδη διὰ λόγων, ἢ σκῆπτρά σοι  
μόνον διαφέρειν καὶ στρατηλατεῖν σέ δεῖ; 1195  
ὃν χρῆν δίκαιον λόγον ἐν Ἀργείοις λέγειν·  
βούλεσθ', Ἀχαιοί, πλεῖν Φρυγῶν ἐπὶ χθόνα;  
κλῆρον τίθεσθε παῖδ' ὅτου θανεῖν χρεῶν.  
ἐν ἴσῳ γὰρ ἦν τόδ', ἀλλὰ μὴ σ' ἐξαίρετον  
σφάγιον παρασχεῖν Δαναΐδαισι παῖδα σήν, 1200  
ἢ Μενέλεων πρὸ μητρὸς Ἑρμιόνην κτανεῖν,  
οὐπερ τὸ πρῶγμ' ἦν. νῦν δ' ἐγὼ μὲν ἢ τὸ σὸν  
σώζουσα λέκτρον παιδὸς ἐστερήσομαι,  
ἢ δ' ἐξαμαρτοῦσ', ὑπόροφον νεάνιδα  
Σπάρτῃ κομίζουσ', εὐτυχὴς γενήσεται. 1205  
τούτων ἄμειψαί μ' εἴ τι μὴ καλῶς λέγω·  
εἰ δ' εὖ λέλεκται, μετανόει δὴ μὴ κτανεῖν  
τὴν σήν τε κἀμὴν παῖδα, καὶ σώφρων ἔσει.  
ΧΟ. πιθοῦ. τὸ γάρ τοι τέκνα συνσώζειν καλόν,  
Ἀγάμεμνον· οὐδεὶς τοῖσδ' ἂν ἀντείποι βροτῶν.  
ΙΦ. εἰ μὲν τὸν Ὀρφέως εἶχον, ὦ πάτερ, λόγον, 1211  
πείθειν ἐπάδουσ', ὥσθ' ὁμαρτεῖν μοι πέτρας,  
κηλεῖν τε τοῖς λόγοισιν οὓς ἐβουλόμην,  
ἐνταῦθ' ἂν ἦλθον. νῦν δὲ τὰπ' ἐμοῦ σοφά,  
δάκρυα παρέξω· ταῦτα γὰρ δυναίμεθ' ἂν. 1215  
ἱκετηρίαν δὲ γόνασιν ἐξάπτω σέθεν  
τὸ σῶμα τοῦμόν, ὅπερ ἔτικτεν ἥδε σοι,  
μή μ' ἀπολέσης ἄωρον· ἡδὺ γὰρ τὸ φῶς  
λεύσσειν· τὰ δ' ὑπὸ γῆς μή μ' ἰδεῖν ἀναγκάσης.  
πρώτῃ σ' ἐκάλεσα πατέρα καὶ σὺ παῖδ' ἐμέ· 1220  
πρώτῃ δὲ γόνασι σοῖσι σῶμα δοῦσ' ἐμὸν  
φίλας χάριτας ἔδωκα κἀντεδεξάμην.  
λόγος δ' ὁ μὲν σὸς ἦν ὅδ'· ἅρά σ', ὦ τέκνον,  
εὐδαίμον' ἀνδρὸς ἐν δόμοισιν ὄψομαι,

ζῶσάν τε καὶ θάλλουσαν ἀξίως ἐμοῦ; 1225  
 οὐμὸς δ' ὅδ' ἦν αὖ περὶ σὸν ἐξαρτωμένης  
 γένειον, οὗ νῦν ἀντιλάζυμαι χερσί·  
 τί δ' ἄρ' ἐγὼ σέ, πρέσβυν ἄρ' εἰσδέξομαι  
 ἐμῶν φίλαισιν ὑποδοχαῖς δόμων, πάτερ,  
 πίνων τιθηνοὺς ἀποδιδούσά σοι τροφάς; 1230  
 τούτων ἐγὼ μὲν τῶν λόγων μνήμην ἔχω,  
 σὺ δ' ἐπιλέλῃσαι, καί μ' ἀποκτεῖναι θέλεις.  
 μὴ πρὸς σε Πέλοπος καὶ πρὸς Ἀτρέως πατρός  
 καὶ τῆσδε μητρός, ἢ πρὶν ὠδίνουσ' ἐμὲ  
 νῦν δευτέραν ὠδῖνα τήνδε λαμβάνει. 1235  
 τί μοι μέτεστι τῶν Ἀλεξάνδρου γάμων  
 Ἑλένης τε; πόθεν ἦλθ' ἐπ' ὀλέθρῳ τῷμῳ, πάτερ;  
 βλέψον πρὸς ἡμᾶς, ὄμμα δὸς φίλημά τε,  
 ἵν' ἀλλὰ τοῦτο κατθανοῦσ' ἔχω σέθεν  
 μνημεῖον, εἰ μὴ τοῖς ἐμοῖς πεισθῆς λόγοις. 1240  
 ἀδελφέ, μικρὸς μὲν σύ γ' ἐπίκουρος φίλοις,  
 ὅμως δὲ συνδάκρυσον, ἰκέτευσον πατρός  
 τὴν σὴν ἀδελφὴν μὴ θανεῖν· αἰσθημά τοι  
 καὶ νηπίοισι τῶν κακῶν ἐγγίγνεται.  
 ἰδοὺ σιωπῶν λίσσεται σ' ὅδ', ὦ πάτερ. 1245  
 ἀλλ' αἰδεσαί με καὶ κατοίκετερον βίον.  
 ναί, πρὸς γενείου σ' ἀντόμεσθα δύο φίλῳ·  
 ὃ μὲν νεοσσός ἐστιν, ἢ δ' ἠϋξημένη.  
 ἐν συντέμνουσα πάντα νικήσω λόγον·  
 τὸ φῶς τόδ' ἀνθρώποισιν ἥδιστον βλέπειν. 1250  
 τὰ νέρθε δ' οὐδέν· μαίνεται δ' ὃς εὐχεται  
 θανεῖν. κακῶς ζῆν κρεῖσσον ἢ καλῶς θανεῖν.  
 ΧΟ. ὦ τλήμον Ἑλένη, διὰ σέ καὶ τοὺς σοὺς γάμους  
 ἀγῶν Ἀτρεΐδαις καὶ τέκνοις ἤκει μέγας.  
 ΑΓΑ. ἐγὼ τὰ τ' οἰκτρὰ συνετός εἰμι καὶ τὰ μή, 1255



φιλῶν ἑμαυτοῦ τέκνα· μαινοίμην γὰρ ἄν.  
 δεινῶς δ' ἔχει μοι ταῦτα τολμήσαι, γύναι,  
 δεινῶς δὲ καὶ μὴ· τοῦτο γὰρ πρᾶξαί με δεῖ.  
 ὁρᾷθ' ὅσον στράτευμα ναύφρακτον τόδε,  
 χαλκέων θ' ὅπλων ἄναικτες Ἑλλήνων ὅσοι, 1260  
 οἷς νόστος οὐκ ἔστ' Ἰλίου πύργους ἔπι,  
 εἰ μὴ σε θύσω, μάντις ὡς Κάλχας λέγει,  
 οὐδ' ἔστι Τροίας ἐξελεῖν κλεινὸν βάθρον.  
 μέμνηε δ' Ἀφροδίτῃ τις Ἑλλήνων στρατῷ  
 πλεῖν ὡς τάχιστα βαρβάρων ἐπὶ χθόνα, 1265  
 παῦσαί τε λέκτρων ἀρπαγὰς Ἑλληνικάς·  
 οἳ τὰς τ' ἐν Ἀργεῖ παρθένους κτείνουσι μου  
 ὑμᾶς τε καμέ, θέσφατ' εἰ λύσω θεᾶς.  
 οὐ Μενέλεώς με καταδεδούλωται, τέκνον,  
 οὐδ' ἐπὶ τὸ κείνου βουλόμενον ἐλήλυθα, 1270  
 ἀλλ' Ἑλλάς, ἧ δεῖ, καὶν θέλω καὶν μὴ θέλω,  
 θῦσαί σε· τούτου δ' ἥσσανες καθέσταμεν.  
 ἐλευθέραν γὰρ δεῖ νιν ὅσον ἐν σοί, τέκνον,  
 κάμοι γενέσθαι, μηδὲ βαρβάρων ὑπο  
 Ἑλληνας ὄντας λέκτρα συλᾶσθαι βία. 1275

ΚΛ.

ὦ τέκνον, ὦ ξέναι,  
 οἷ ἡ γὰρ θανάτου τοῦ σοῦ μελέα.  
 φεύγει σε πατὴρ Ἀϊδῇ παραδούς.

ΙΦ.

οἷ ἡ γὰρ, μᾶτερ· ταῦτόν γὰρ δὴ  
 μέλος εἰς ἄμφω πέπτωκε τύχης, 1280  
 κούκέτι μοι φῶς  
 οὐδ' αἰλίου τόδε φέγγος.  
 ἰὼ ἰὼ.  
 νιφόβολον Φρυγῶν νάπος Ἰδας τ'  
 ὄρεα, Πρίαμος ὕθι ποτὲ βρέφος ἀπαλὸν ἔβαλε

ματρὸς ἀποπρὸ νοσφίσας 1286  
 ἐπὶ μόρῳ θανατόεντι  
 Πάριν, ὃς Ἰδαῖος  
 Ἰδαῖος ἐλέγет' ἐλέγет' ἐν Φρυγῶν πόλει. 1290  
 μή ποτ' ὤφελεν τὸν ἀμφὶ  
 βουσι βουκόλον τραφέντα 1292  
 οἰκίσαι ἀμφὶ τὸ λευκὸν ὕδωρ, ὅθι 1294  
 κρῆναι Νυμφᾶν κεῖνται 1295  
 λειμών τ' ἄνθεσι θάλλων  
 χλωροῖς, καὶ ῥοδόεντα  
 ἄνθε' ὑακίνθινά τε θεαῖσι δρέπειν.  
 ἔνθα ποτὲ Παλλὰς ἔμολε 1300  
 καὶ δολιόφρων Κύπρις  
 Ἦρα θ' Ἑρμᾶς θ',  
 ὁ Διὸς ἄγγελος,  
 ἃ μὲν ἐπὶ πόθῳ τρυφῶσα  
 Κύπρις, ἃ δὲ δουρὶ Παλλὰς, 1305  
 Ἦρα τε Διὸς ἄνακτος  
 εὐναῖσι βασιλίσιν,  
 κρίσιν ἐπὶ στυγνὰν ἔριν τε  
 καλλονᾶς, ἐμοὶ δὲ θάνατον.  
 ὄνομα μὰν φέροντα Δαναΐδαις, σίνος κόρα, 1310  
 προθύματ' ἔλαβεν Ἀρτεμις πρὸς Ἴλιον.  
 ὁ δὲ τεκῶν με τὰν τάλαιναν,  
 ὦ μᾶτερ ὦ μᾶτερ,  
 οἷχεται προδοὺς ἔρημον.  
 ὦ δυστάλαιν' ἐγώ, πικρὰν 1315  
 πικρὰν ἰδοῦσα δυσελέναν,  
 φονεύομαι διόλλυμαι  
 σφαγαῖσιν ἀνοσίοισιν ἀνοσίου πατρός.  
 μή μοι ναῶν χαλκεμβολάδων

πρύμνας ἅδ' Αὐλὶς δέξασθαι 1320  
 τούσδ' εἰς ὄρμους εἰς Τροίαν  
 ὥφελεν ἐλάταν πομπαίαν,  
 μηδ' ἀνταίαν Εὐρίπω  
 πνεῦσαι πομπὰν Ζεὺς, μελίσσων  
 αὔραν ἄλλοις ἄλλαν θνατῶν 1325  
 λαίφεσι χαίρειν,  
 τοῖσι δὲ λύπαν, τοῖσι δ' ἀνάγκαν,  
 τοῖς δ' ἐξορμῶν, τοῖς δὲ στέλλειν,  
 τοῖσι δὲ μέλλειν.  
 ἦ πολύμοχθον ἄρ' ἦν γένος, ἦ πολύμοχθον 1330  
 ἀμερίων, τὸ χρεῶν δέ τι δύσποτμον  
 ἀνδράσιν ἀνευρεῖν.  
 ἰὼ ἰώ,  
 μεγάλα πάθεα, μεγάλα δ' ἄχρα  
 Δαναΐδαις τιθεῖσα Τυνδαρὶς κόρα. 1335

- ΧΟ. ἐγὼ μὲν οἰκτείρω σε συμφορᾶς κακῆς  
 τυχοῦσαν, οἷας μήποτ' ὥφελες τυχεῖν.  
 ΙΦ. ὦ τεκοῦσα μήτερ, ἀνδρῶν ὄχλον εἰσορῶ πέλας.  
 ΚΛ. τόν γε τῆς θεᾶς παῖδα, τέκνον, ᾧ σὺ δεῦρ'  
 ἐλήλυθας; 1339  
 ΙΦ. διαχαλᾷτέ μοι μέλαθρα, δμῶες, ὡς κρύψω δέμας.  
 ΚΛ. τί δέ, τέκνον, φεύγεις; ΙΦ. Ἀχιλλέα τόνδ'  
 ἰδεῖν αἰσχύνομαι.  
 ΚΛ. ὡς τί δῆ; ΙΦ. τὸ δυστυχές μοι τῶν γάμων  
 αἰδῶ φέρει.  
 ΚΛ. οὐκ ἐν ἀβρύτῃ κεῖσθαι πρὸς τὰ νῦν πεπτωκότα.  
 ἀλλὰ μίμν'· οὐ σεμνότητος ἔργον, ἣν δυνώμεθα—  
 ΑΧ. ὦ γύναι τάλαινα, Λήδας θύγατερ, ΚΛ. οὐ ψευδῇ  
 θροεῖς. 1345

ΑΧ. δειν' ἐν Ἀργείοις βοᾶται ΚΛ. τίνα βοήν; σή-  
μαινέ μοι.

ΑΧ. ἀμφὶ σῆς παιδός, ΚΛ. πονηρὸν εἶπας οἰωνὸν  
λόγων.

ΑΧ. ὥς χρεὼν σφάξαι σφε. ΚΛ. κούδεις τοῖσδ'  
ἐναντίον λέγει;

ΑΧ. εἰς θόρυβον ἔγωγε καὐτὸς ἦλυθον, ΚΛ. τίν', ὦ  
ξένη;

ΑΧ. σῶμα λευσθῆναι πέτροισι. ΚΛ. μὼν κόρην  
σφάζων ἐμήν; 1350

ΑΧ. αὐτὸ τοῦτο. ΚΛ. τίς δ' ἂν ἔτλη σώματος τοῦ  
σοῦ θιγεῖν;

ΑΧ. πάντες Ἕλληνες. ΚΛ. στρατὸς δὲ Μυρμιδῶν οὐ  
σοι παρήν;

ΑΧ. πρῶτος ἦν ἐκείνος ἐχθρός. ΚΛ. δι' ἄρ' ὀλώλαμεν,  
τέκνον.

ΑΧ. οἷ με τὸν γάμων ἀπεκάλουν ἦσσαν. ΚΛ. ὑπεκ-  
ρίνω δὲ τί;

ΑΧ. τὴν ἐμήν μέλλουσαν εὐνὴν μὴ κτανεῖν, ΚΛ. δί-  
καία γάρ. 1355

ΑΧ. ἦν ἐφήμισεν πατήρ μοι. ΚΛ. κἀργόθεν γ' ἐπέμ-  
ψατο.

ΑΧ. ἀλλ' ἐνικώμην κεκραγμοῦ. ΚΛ. τὸ πολὺ γὰρ  
δεινὸν κακόν.

ΑΧ. ἀλλ' ὅμως ἀρήξομέν σοι. ΚΛ. καὶ μαχεῖ πολ-  
λοῖσιν εἷς;

ΑΧ. εἰσορᾷς τεύχη φέροντας τοῖσδ'; ΚΛ. ὄναιο τῶν  
φρενῶν.

ΑΧ. ἀλλ' ὀνησόμεσθα. ΚΛ. παῖς ἄρ' οὐκέτι σφαγήσεται;

ΑΧ. οὐκ, ἐμοῦ γ' ἐκόντος. ΚΛ. ἥξει δ' ὅστις ἄψεται  
κόρης; 1361



- ΑΧ. μυρίοι γ' ἄξει δ' Ὀδυσσεύς. ΚΛ. ἂρ' ὁ Σισύφου γόνος ;
- ΑΧ. αὐτὸς οὗτος. ΚΛ. ἴδια πράσσω, ἢ στρατοῦ ταχθεὶς ὑπο ;
- ΑΧ. αἰρεθεὶς ἐκὼν. ΚΛ. πονηράν γ' αἵρεσιν, μαιφονεῖν.
- ΑΧ. ἀλλ' ἐγὼ σχήσω νιν. ΚΛ. ἄξει δ' οὐχ ἐκούσαν ἀρπάσας ; 1365
- ΑΧ. δηλαδὴ ξανθῆς ἐθείρας. ΚΛ. ἐμὲ δὲ τί χρὴ δρᾶν τότε ;
- ΑΧ. ἀντέχου θυγατρός. ΚΛ. ὡς τοῦδ' οὔνεκ' οὐ σφαγίsetαι.
- ΑΧ. ἀλλὰ μὴν εἰς τοῦτό γ' ἥξει. ΙΦ. μήτερ, εἰσακούσατε  
τῶν ἐμῶν ἐπῶν· μάτην γάρ σ' εἰσορῶ θυμουμένην  
σῶ πόσει· τὰ δ' ἀδύναθ' ἡμῖν καρτερεῖν οὐ ῥά-  
διον. 1370  
τὸν μὲν οὔν ξένον δίκαιον αἰνέσαι προθυμίας·  
ἀλλὰ καὶ σὲ τοῦθ' ὀρᾶν χρὴ, μὴ διαβληθῇ στρατῶ,  
καὶ πλεον πράξωμεν οὐδέν, ὅδε δὲ συμφορᾶς τύχῃ.  
οἷα δ' εἰσῆλθὲν μ', ἄκουσον, μήτερ, ἐννοουμένην·  
κατθανεῖν μὲν μοι δέδοκται· τοῦτο δ' αὐτὸ βού-  
λομαι 1375  
εὐκλεῶς πράξαι παρείσά γ' ἐκποδὼν τὸ δυσγενές.  
δεῦρο δὴ σκέψαι μεθ' ἡμῶν, μήτερ, ὡς καλῶς  
λέγω·  
εἰς ἔμ' Ἑλλάς ἢ μεγίστη πᾶσα νῦν ἀποβλέπει,  
κὰν ἐμοὶ πορθμός τε ναῶν καὶ Φρυγῶν κατα-  
σκαφαί, 1379  
τάς τε μελλούσας γυναῖκας ἦν τι δρῶσι βάρβαροι,  
μηκέθ' ἀρπάξειν ἑᾶν τάσδ' ὀλβίας ἐξ Ἑλλάδος,

τὸν Ἑλένης τίσαντας ὀλέθρῳ γάμον, ὃν ἥρπα-  
σεν Πάρις.

ταῦτα πάντα κατθανοῦσα ῥύσομαι, καί μου κλέος,  
Ἑλλάδ' ὥς ἡλευθέρωσα, μακάριον γενήσεται.

καὶ γὰρ οὐδέ τοί τι λῖαν ἐμέ φιλοψυχεῖν χρεών· 1385  
πᾶσι γάρ μ' Ἑλλησι κοινὸν ἔτεκες, οὐχὶ σοὶ μόνῃ.  
ἀλλὰ μυρίοι μὲν ἄνδρες ἀσπίσιν πεφραγμένοι,  
μυρίοι δ' ἐρέτμ' ἔχοντες, πατρίδος ἡδικημένης,  
δρᾶν τι τολμήσουσιν ἐχθροὺς χυπὲρ Ἑλλάδος  
θανεῖν.

ἦ δ' ἐμὴ ψυχὴ μί' οὔσα πάντα κωλύσει τάδε; 1390  
τί τὸ δίκαιον τοῦτ'; ἔχοιμεν ἂρ' ἂν ἀντίπειν  
ἔπος;

κἂπ' ἐκεῖν' ἔλθωμεν. οὐ δεῖ τόνδε διὰ μάχης  
μολεῖν

πᾶσιν Ἀργείοις γυναικὸς οὔνεκ' οὐδὲ κατθανεῖν.  
εἷς γ' ἀνὴρ κρείσσων γυναικῶν μυρίων ὄρᾳ φάος.  
εἰ δ' ἐβουλήθη τὸ σῶμα τοῦμὸν Ἀρτεμις λαβεῖν,  
ἐμποδῶν γενήσομαι ἡ γὰρ θνητὸς οὔσα τῇ θεῷ; 1396  
ἀλλ' ἀμήχανον· δίδωμι σῶμα τοῦμὸν Ἑλλάδι.  
θύετ', ἐκπορθεῖτε Τροίαν. ταῦτα γὰρ μνημεῖά μου  
διὰ μακροῦ, καὶ παῖδες οὗτοι καὶ γάμοι καὶ δόξ'  
ἐμὴ.

βαρβάρων δ' Ἑλληνας ἄρχειν εἰκός, ἀλλ' οὐ  
βαρβάρους, 1400

μῆτερ, Ἑλλήνων· τὸ μὲν γὰρ δοῦλον, οἷ δ' ἐλεύ-  
θεροι.

ΧΟ. τὸ μὲν σόν, ὦ νῆᾶνι, γενναίως ἔχει·

τὸ τῆς τύχης δὲ καὶ τὸ τῆς θεοῦ νοσεῖ.

ΑΧ. Ἀγαμέμνονος παῖ, μακάριόν μέ τις θεῶν 1405  
ἔμελλε θήσειν, εἰ τύχοιμι σὼν γάμων.

ζηλῶ δὲ σοῦ μὲν Ἑλλάδ', Ἑλλάδος δὲ σέ.  
 εὖ γὰρ τόδ' εἶπας ἀξίως τε πατρίδος·  
 τὸ θεομαχεῖν γὰρ ἀπολιποῦς', ὃ σου κρατεῖ,  
 ἐξελογίσω τὰ χρηστὰ τὰναγκαῖά τε. 1410  
 μᾶλλον δὲ λέκτρων σῶν πόθος μ' ἐσέρχεται  
 εἰς τὴν φύσιν βλέψαντα· γενναῖα γὰρ εἶ.  
 ὄρα δ'· ἐγὼ γὰρ βούλομαί σ' εὐεργετεῖν  
 λαβεῖν τ' ἐς οἴκους· ἄχθομαί τ', ἴστω Θέτις,  
 εἰ μὴ σε σῶσω Δαναΐδαισι διὰ μάχης 1415  
 ἐλθών· ἄθρησον, ὃ θάνατος δεινὸν κακόν.

ΙΦ. λέγω τάδ' . . . . .  
 ἡ Τυνδαρίς παῖς διὰ τὸ σῶμ' ἀρκεῖ μάχας  
 ἀνδρῶν τιθεῖσα καὶ φόνους· σὺ δ', ὦ ξέने,  
 μὴ θνήσκε δι' ἐμέ μῃδ' ἀποκτείνῃς τινά. 1420  
 ἔα δὲ σῶσαί μ' Ἑλλάδ', ἣν δυνώμεθα.

ΑΧ. ὦ λῆμ' ἄριστον, οὐκ ἔχω πρὸς τοῦτ' ἔτι  
 λέγειν, ἐπεὶ σοι τάδε δοκεῖ· γενναῖα γὰρ  
 φρονεῖς· τί γὰρ τάληθές οὐκ εἶποι τις ἄν;  
 ὅμως δ', ἴσως γὰρ καὶ μεταγνοίῃς τάδε, 1425  
 ὥς οὔν ἂν εἰδῇς τὰπ' ἐμοῦ, λελεγμένα·  
 ἐλθὼν τάδ' ὅπλα θήσομαι βωμοῦ πέλας,  
 ὥς οὐκ ἐάσω σ' ἀλλὰ κωλύσω θανεῖν.  
 χρήσει δὲ καὶ σὺ τοῖς ἐμοῖς λόγοις τάχα,  
 ὅταν πέλας σῆς φάσγανον δέρῃς ἴδῃς. 1430  
 οὐκουν ἐάσω σ' ἀφροσύνῃ τῇ σῇ θανεῖν·  
 ἐλθὼν δὲ σὺν ὅπλοις τοῖσδε πρὸς ναὸν θεᾶς  
 καραδοκήσω σὴν ἐκεῖ παρουσίαν.

ΙΦ. μῆτερ, τί σιγῇ δακρύοις τέγγεις κόρας;  
 ΚΛ. ἔχω τάλαινα πρόφασιν ὥστ' ἀλγεῖν φρένα. 1435  
 ΙΦ. παῦσαί με μὴ κάκιζε· τάδε δ' ἐμοὶ πιθοῦ.  
 ΚΛ. λέγ', ὥς παρ' ἡμῶν οὐδὲν ἀδικήσῃ, τέκνον.

- ΙΦ. μήτ' οὖν σὺ τὸν σὸν πλόκαμον ἐκτέμης τριχός,  
[μήτ' ἀμφὶ σῶμα μέλανας ἀμπίσχη πέπλους.]
- ΚΛ. τί δὴ τόδ' εἶπας, τέκνον; ἀπολέσασά σε 1440
- ΙΦ. οὐ σύ γε· σέσωσμαι, κατ' ἐμέ δ' εὐκλεῆς ἔσει.
- ΚΛ. πῶς εἶπας; οὐ πευθεῖν με σὴν ψυχὴν χρεών;
- ΙΦ. ἥκιστ', ἐπεὶ μοι τύμβος οὐ χωσθήσεται.
- ΚΛ. τί δὴ; τὸ θνήσκειν οὐ τάφος νομίζεται;
- ΙΦ. βωμὸς θεᾶς μοι μνήμα τῆς Διὸς κόρης. 1445
- ΚΛ. ἀλλ' ὦ τέκνον, σοὶ πείσομαι· λέγεις γὰρ εὖ.
- ΙΦ. ὥς εὐτυχοῦσά γ' Ἑλλάδος τ' εὐεργέτις.
- ΚΛ. τί δὴ κασιγνήταισιν ἀγγελῶ σέθεν;
- ΙΦ. μὴδ' ἀμφὶ κείναις μέλανας ἐξάψης πέπλους.
- ΚΛ. εἶπω δὲ παρὰ σοῦ φίλον ἔπος τι παρθένοισ; 1450
- ΙΦ. χαίρειν γ'. Ὅρέστην τ' ἔκτρεφ' ἄνδρα τόνδε μοι.
- ΚΛ. προσέλκυσαί νιν ὕστατον θεωμένη.
- ΙΦ. ὦ φίλτατ', ἐπεκούρησας ὅσον εἶχες φίλοις.
- ΚΛ. ἔσθ' ὅ τι κατ' Ἄργος δρῶσά σοι χάριν φέρω;
- ΙΦ. πατέρα τὸν ἀμὸν μὴ στύγει πόσιν τε σόν. 1455
- ΚΛ. δεινούς ἀγῶνας διὰ σέ δεῖ κείνον δραμεῖν.
- ΙΦ. ἄκων μ' ὑπὲρ γῆς Ἑλλάδος διώλεσεν.
- ΚΛ. δόλῳ δ', ἀγεννῶς Ἀτρέως τ' οὐκ ἀξίως.
- ΙΦ. τίς μ' εἰσιν ἄξων πρὶν σπαράσσεσθαι κόμης;
- ΚΛ. ἔγωγε μετὰ σοῦ ΙΦ. μὴ σύ γ' οὐ καλῶς λέγεις.
- ΚΛ. πέπλων ἐχομένη σῶν ΙΦ. ἐμοί, μήτερ, πιθοῦ, 1461  
μέν'· ὥς ἐμοί τε σοί τε κάλλιον τόδε.  
πατρὸς δ' ὀπαδῶν τῶνδ' εἰς τίς με πεμπέτω  
Ἀρτέμιδος εἰς λειμῶν', ὅπου σφαγήσομαι.
- ΚΛ. ὦ τέκνον, οἴχει; ΙΦ. καὶ πάλιν γ' οὐ μὴ μόλω. 1465
- ΚΛ. λιποῦσα μητέρ'; ΙΦ. ὥς ὀρᾷς γ', οὐκ ἀξίως.
- ΚΛ. σχέες, μή με προλίπησ. ΙΦ. οὐκ ἔω στάζειν δάκρυ.  
ὕμεις δ' ἐπευφήμησατ', ὦ νεάνιδες,



παιᾶνα τῇμῃ συμφορᾷ Διὸς κόρην  
 "Αρτεμιν· ἴτω δὲ Δαναΐδαις εὐφημία, 1470  
 κανᾷ δ' ἐναρχέσθω τις, αἰθέσθω δὲ πῦρ  
 προχύταις καθαρσίοισι, καὶ πατήρ ἐμὸς  
 ἐνδεξιούσθω βωμόν· ὥς σωτηρίαν  
 "Ελλησι δώσους' ἔρχομαι νικηφόρον.

ἄγετέ με τὰν Ἰλίου 1475  
 καὶ Φρυγῶν ἐλέπτολιν.  
 στέφεα περίβολα δίδοτε, φέρετε·  
 πλόκαμος ὅδε καταστέφειν·  
 χερνίβων τε παγὰς.  
 ἐλίσσεται ἄμφι ναὸν 1480  
 ἄμφι βωμόν "Αρτεμιν  
 τὰν ἄνασσαν "Αρτεμιν,  
 θεὰν μάκαιραν· ὥς ἐμοῖσιν, εἰ χρεών,  
 αἵμασι θύμασί τε 1485  
 θέσφατ' ἐξαλείψω.  
 ὦ πότνια πότνια μᾶτερ, ὥς δάκρυνά γέ σοι  
 δώσομεν ἀμέτερα·  
 παρ' ἱεροῖς γὰρ οὐ πρόπει. 1490  
 ἰὼ ἰὼ νεάνιδες,  
 συνεπαείδεται "Αρτεμιν  
 Χαλκίδος ἀντίπορον,  
 ἵνα τε δόρατα μέμονε δᾶα 1495  
 δι' ἐμὸν ὄνομ' ἐν Αὐλίδος  
 στενοπόροισιν ὄρμοις.  
 ἰὼ γὰ μᾶτερ ὦ Πελασγία,  
 Μυκηναῖαί τ' ἐμαὶ θεράπναι.  
 ΧΟ. καλεῖς πόλισμα Περσέως, Κυ- 1500  
 κλωπίων πόνον χερῶν;

ΙΦ. ἔθρεψας Ἑλλάδι με φάος· θα-  
νοῦσα δ' οὐκ ἀναίνομαι.

ΧΟ. κλέος γὰρ οὐ' σε μὴ λήπη.

ΙΦ. ἰὼ ἰώ.

1505

λαμπαδοῦχος ἀμέρα Δι-  
ός τε φέγγος, ἕτερον ἕτερον  
αἰῶνα καὶ μοῖραν οἰ-  
κήσομεν. χαῖρέ μοι,  
φίλον φάος. ἰὼ ἰώ.

ΧΟ. ἴδεσθε τὰν Ἰλίου

1510

καὶ Φρυγῶν ἐλέπτολιν στεί-  
χουσαν, ἐπὶ κára στέφη  
βαλομένην, χερνίβων τε παγὰς,  
βωμὸν διαίμονος θεᾶς

ῥανίσιν αἵματορρῦτοις

1515

ῥανοῦσαν εὐφυῇ τε δέρην σφαγείσαν.

εὐδροσοὶ παγαὶ πατρῶαι

μένουσι χερνιβές τέ σε

στρατός τ' Ἀχαιῶν θέλων

Ἰλίου πόλιν μολεῖν.

1520

ἀλλὰ τὰν Διὸς κόραν

κλήσωμεν Ἀρτεμιν, θεῶν ἄνασσαν,

ὥς ἐπ' εὐτυχεῖ πότμῳ.

ὦ πότνια, θύμασιν βροτησίοις

χαρεῖσα, πέμψον εἰς Φρυγῶν

1525

γαῖαν Ἑλλάνων στρατὸν

καὶ δολέοντα Τροίας ἔδη,

Ἀγαμέμνονά τε λόγχαις

Ἑλλάσι κλεινότατον στέφανον

δὸς ἀμφὶ κára θ' ἐόν

1530

κλέος αείμνηστον ἀμφιθεῖναι.

ΑΓΓ. ὦ Τυνδαρεία παῖ, Κλυταιμνήστρα, δόμων  
ἔξω πέρασον, ὥς κλύης ἐμῶν λόγων.

ΚΛ. φθογγῆς κλύουσα δεῦρο σῆς ἀφικόμην,  
ταρβοῦσα τλήμων κάκπεπληγμένη φόβῳ, 1535  
μή μοί τιν' ἄλλην ξυμφορὰν ἤκεις φέρων  
πρὸς τῇ παρούσῃ. ΑΓΓ. σῆς μὲν οὖν παιδὸς

πέρι

θαυμαστά σοι καὶ δεινὰ σημῆναι θέλω.

ΚΛ. μὴ μέλλε τοίνυν, ἀλλὰ φράζ' ὅσον τάχος.

ΑΓΓ. ἀλλ' ὦ φίλη δέσποινα, πᾶν πεύσει σαφῶς. 1540  
λέξω δ' ἀπ' ἀρχῆς, ἣν τι μὴ σφαλείσά μου  
γνώμη τaráξη γλῶσσαν ἐν λόγοις ἐμήν.

ἐπεὶ γὰρ ἰκόμεσθα τῆς Διὸς κόρης  
'Αρτέμιδος ἄλσος λείμακας τ' ἀνθεςφόρους,

ἦν ἦν 'Αχαιῶν σύλλογος στρατεύματος, 1545

σὴν παῖδ' ἄγοντες, εὐθύς 'Αργείων ὄχλος  
ἰθροίζεθ'. ὥς δ' ἐσεῖδεν 'Αγαμέμνων ἀναξ

ἐπὶ σφαγὰς στείχουσιν εἰς ἄλσος κόρην,  
ἀνεστέναζε, κάμπαλιν στρέψας κέρα

δάκρυα προῆκεν, ὀμμάτων πέπλον προθείς. 1550

ἡ δὲ σταθεῖσα τῷ τεκόντι πλησίον

ἔλεξε τοιάδ'· ὦ πάτερ, πάρειμί σοι,

τοῖμὸν δὲ σῶμα τῆς ἐμῆς ὑπὲρ πάτρας

καὶ τῆς ἀπάσης 'Ελλάδος γαίης ὑπερ

θῦσαι δίδωμ' ἐκοῦσα πρὸς βωμὸν θεᾶς 1555

ἄγοντας, εἴπερ ἐστὶ θέσφατον τόδε.

καὶ τοῦπ' ἐμ' εὐτυχοῖτε, καὶ νικηφόρου

δορὸς τύχοιτε πατρίδα τ' ἐξίκοισθε γῆν.

πρὸς ταῦτα μὴ ψαύσῃ τις 'Αργείων ἐμοῦ·

σιγῇ παρέξω γὰρ δέρην εὐκαρδίως. 1560  
 τοσαύτ' ἔλεξε· πᾶς δ' ἐθάμβησεν κλύων  
 εὐψυχίαν τε κἀρετὴν τῆς παρθένου.  
 στὰς δ' ἐν μέσῳ Ταλθύβιος, ᾧ τόδ' ἦν μέλον,  
 εὐφημίαν ἀνείπε καὶ σιγὴν στρατῷ.  
 Κάλχας δ' ὁ μάντις εἰς κανοῦν χρυσήλατον 1565  
 ἔθηκεν ὅξυ χεiri φάσγανον σπάσας  
 κολεῶν ἔσωθεν, κρᾶτά τ' ἔστεψεν κόρης.  
 ὁ παῖς δ' ὁ Πηλέως ἐν κύκλῳ βωμόν θεᾶς  
 λαβὼν κανοῦν ἔθρεξε χέρνιβας θ' ὁμοῦ,  
 ἔλεξε δ'· ὦ παῖ Ζηνός, ὦ θηροκτόνε, 1570  
 τὸ λαμπρὸν εἰλίσσουσ' ἐν εὐφρόνῃ φάος,  
 δέξαι τὸ θῦμα τόδ' ὅ γέ σοι δωρούμεθα  
 στρατός τ' Ἀχαιῶν ἀθρόος Ἀγαμέμνων τ' ἄναξ,  
 ἄχραντον αἶμα καλλιπαρθένου δέρης,  
 καὶ δὸς γενέσθαι πλοῦν νεῶν ἀπήμονα 1575  
 Τροίας τε πέργαμ' ἐξελεῖν ἡμᾶς δορί.  
 εἰς γῆν δ' Ἀτρεΐδαι πᾶς στρατός τ' ἔστη βλέπων.  
 ἱρεὺς δὲ φάσγανον λαβὼν ἐπηύξατο,  
 λαιμόν τ' ἐπεσκοπεῖθ', ἵνα πλήξειεν ἄν·  
 ἐμοὶ δ' ἐσῆι τ' ἄλγος οὐ μικρὸν φρενί, 1580  
 κᾶστην νενευκῶς· θαῦμα δ' ἦν αἵφνης ὄραν·  
 πληγῆς σαφῶς γὰρ πᾶς τις ᾗσθετο κτύπον,  
 τὴν παρθένον δ' οὐκ οἶδεν οὐ γῆς εἰσέδν.  
 βοᾷ δ' ἄρ' ἱερεὺς, πᾶς δ' ἐπήχρησε στρατός,  
 ἀελπτον εἰσιδόντες ἐκ θεῶν τινος 1585  
 φάσμ', οὐ γε μηδ' ὀρωμένου πίστις παρῆν·  
 ἔλαφος γὰρ ἀσπαίρουσ' ἔκειτ' ἐπὶ χθονὶ  
 ἰδεῖν μεγίστη διαπρεπῆς τε τὴν θέαν,  
 †ῆς αἵματι βωμόδς ἐραίνεται ἄρδην τῆς θεοῦ.†  
 καὶν τῷδε Κάλχας πῶς δοκεῖς χαίρων ἔφη· 1590



ὦ τοῦδ' Ἀχαιῶν κοίρανοι κοινοῦ στρατοῦ,  
 .....ὁρᾶτε βωμίαν, ἣν ἡ θεὸς  
 προῦθηκε θυσίαν, τήνδ' ἔλαφον ὀρειδρόμον;  
 ταύτην γὰρ ἀντὶ τῆς κόρης ἀσπάζεται,  
 ὥς μὴ μιάνη βωμὸν εὐγενεὶ φόνῳ. 1595

† ἡδέως τε τοῦτ' ἐδέξατο, καὶ πλοῦν οὔριον†  
 δίδωσιν ἡμῖν Ἰλίου πρὸς ἐπιδρομάς.  
 πρὸς ταῦτα πᾶς τις θάρσος αἶρε ναυβάτης,  
 χώρει τε πρὸς ναῦν· ἡμέρας ὥς τῆσδε δεῖ  
 λιπόντας ἡμᾶς Αὐλίδος κοίλους μυχοὺς 1600  
 Αἴγαιον οἶδμα διαπερᾶν. ἐπεὶ δ' ἅπαν  
 κατηνθρακώθη θῦμ' ἐν Ἡφαίστου φλογί,  
 τὰ πρόσφορ' ἠΰξαθ', ὥς τύχοι νόστου στρατός.  
 πέμπει δ' Ἀγαμέμνων μ' ὥστε σοι φράσαι τάδε,  
 λέγειν θ' ὁποίας ἐκ θεῶν μοίρας κυρεῖ 1605  
 καὶ δόξαν ἔσχεν ἄφθιτον καθ' Ἑλλάδα.

ἐγὼ παρὼν δὲ καὶ τὸ πρᾶγμ' ὁρῶν λέγω·  
 ἡ παῖς σαφῶς σοι πρὸς θεοὺς ἀπέπτατο.  
 λύπης δ' ἀφαίρει καὶ πόσει πάρες χόλον·  
 ἀπροσδόκητα δὴ βροτοῖς τὰ τῶν θεῶν, 1610  
 σφάζουσὶ θ' οὓς φιλοῦσιν. ἡμαρ γὰρ τόδε  
 θανούσαν εἶδε καὶ βλέπουσαν παῖδα σὴν.

ΧΟ. ὥς ἡδομαί τοι ταῦτ' ἀκούσας ἀγγέλου·  
 ζῶν δ' ἐν θεοῖσι σὸν μένειν φράζει τέκος.

ΚΛ. ὦ παῖ, θεῶν τοῦ κλέμμα γέγονας; 1615  
 πῶς σε προσείπω; πῶς δ' οὐ φῶ  
 παραμυθεῖσθαι τοῦσδε μάτην μύθους,  
 ὥς σου πένθους λυγροῦ πανσαίμαν;

ΧΟ. καὶ μὴν Ἀγαμέμνων ἀναξ στείχει,  
 τοῦσδ' αὐτοὺς ἔχων σοι φράζειν μύθους. 1620

ΑΓΑ. γύναι, θυγατρὸς οὔνεκ' ὀλβιζοίμεθ' ἄν·

ἔχει γὰρ ὄντως ἐν θεοῖς ὁμιλίαν.

χρὴ δέ σε λαβοῦσαν τόνδε μόσχον εὐγενῇ  
στείχειν πρὸς οἴκους· ὥς στρατὸς πρὸς πλοῦν  
ὄρᾳ.

καὶ χαῖρε· χρόνια τὰμά σοι προσφθέγματα 1625  
Τροίηθεν ἔσται. καὶ γένοιτό σοι καλῶς.

ΧΟ. χαίρων, Ἀτρείδην, γῆν ἱκοῦ Φρυγίαν,  
χαίρων δ' ἐπάνηκε,  
κάλλιστά μοι σκῦλ' ἀπὸ Τροίας ἐλών.

## NOTES.

(*Gr. Gr.* stands for *Goodwin's Greek Grammar* to which reference is made by the pages.)

The Prologue ll. 1—163. Contrary to the usual custom of Euripides the play opens with an anapaestic dialogue instead of with a speech by one of the characters descriptive of the situation of affairs at the moment when the dramatic action begins. In the present case this explanation is postponed until the speech delivered by Agamemnon l. 49 ff.

There is however no reason for suspecting the genuineness of the text. Aeschylus has an anapaestic opening both in the *Suppliants* and *Persae*, and that Euripides himself did not invariably begin his plays with a prologue in iambs is plain from the *Andromeda* (Eur. frag. 114), the first lines of which are:—

ΑΝΔΡΟΜΕΔΑ    ὦ νύξ ἱερά,  
                  ὥς μακρὸν ἵππευμα διώκεις κτλ.

Here too, it will be noticed, as in the *Iphigenia*, the opening anapaestic verses introduce a night scene. To modern taste the dialogue which stands foremost in this play is stronger in effect than a piece of continuous narrative—a form of introduction in which Euripides according to an ancient criticism was apt to become tiresome (ἐν τοῖς προλόγοις ὀχληρός). The colloquy of the king and his old servant beneath the silent stars of the night stirs the imagination, and awakens from the outset both interest in the situation, and sympathy with the crossings of motives passions and events, in which the actors are soon to find themselves involved.

Euripides has shown in this introductory dialogue much the same power of employing the influence of the hour and the scene to draw the minds of his audience into the mood of tragedy, which Shakspeare has

so strikingly displayed at the beginning of *Hamlet*. In both poets every detail tells: in both the result is achieved by right selection, which discards all that is superfluous, and leaves what is retained clear simple and necessary.

ll. 1—48. Agamemnon, restless from anxiety, talks with the old servant in front of his tent at Aulis. This dialogue is followed (49—114) by the prologue in the stricter sense, in which Agamemnon reviews the situation, confides his own painful position to the old servant, and entrusts him with a letter to Klytaemnestra at Argos contradicting a former message from Agamemnon to the effect that she was to send to Aulis her daughter Iphigeneia. Then succeeds a dialogue in *spondaic* anapaests (115—163) in which Agamemnon acquaints the old man with the contents of this letter, and bids him use all speed in conveying it to Klytaemnestra.

1. δόμων i.e. the general's tent; so ἐν δόμοις Hek. 995 (of Polymestor's tent). Cf. *infr.* 863. τῶνδε here helps the sense, having with δόμων the force of "this which serves as my house".

3. πείσει pronounced by Agamemnon in a tone of impatience—you shall hear *when you come within talking distance*. Porson's conjecture σπεύδει is therefore not necessary.

4 f. μάλα τοι κτλ. 'my age is full wakeful and alert upon mine eyes'. ὀξύ implies that his faculties are not dulled by sleep, and are therefore *attentive*, (cf. Soph. El. 30 ὀξείαν ἀκοὴν τοῖς ἐμοῖς λόγοις διδοὺς 'lively attention'), or *alert* to the king's behests. The usage in English of 'keen' is very similar.

6. πορθμεύει intransit. Cf. I. T. 1445.

7 ff. "Sirius still high in heaven speeding his course near the Pleiades as they fare on their seven paths". Scaliger noticed an astronomical error in the placing of Sirius *near the Pleiades*, and several editors have followed Bremius in assigning these lines to Agamemnon, (thus making his speech extend ll. 6—11), taking σείριος as an adjective with ἀστήρ, 'what star with blazing light &c.' But we need not press the meaning of the phrases ἐγγὺς τ. Πλειάδ. and μεσσήρης too strictly. Ennius paraphrases the lines as follows:—

AG. quid nócti' uidetur in áltisono  
caeli clipeo? SENEX superát temo  
stellás cogens etiam átque etiam  
sublíme [noctis] iter...

Ennius *Iphigenia* i (p. 94 ed. Müller)



and Varro's comment on Ennius (ling. lat. vii 73 p. 146 Spengel<sup>2</sup>) *hic multam noctem ostendere vult a temonis motu* may very well be applied to the present passage; that is to say, the poet merely intends by the mention of these well-known constellations to suggest the idea of a late hour in the night. ἑπταπόρου cf. Aesch. frag. 304 Νεῖλος ἐνθ' ἐπτάρροος | γαῖαν κυλινδῆι 'flowing in seven channels'.

10 f. σιγαὶ ἄν. an effective poetic plural: cf. Lucret. iv 460 *severa silentia multis | undique cum constant*. κατ'—ἔχουσιν tmesis; cf. Bacch. 80 ἀνὰ θύρῃσιν τε τινάσσων. This is more common when only a particle (usually δέ, cf. Aesch. P. V. 133 quoted *infra* 188) intervenes between the prep. and verb. Herc. fur. 53 ἐκ γὰρ ἐσφραγισμένοι. Hippol. 342 ἐκ τοι πέπληγμαι.

12. σύ emphatic, as always; "why are you astir (when all else is at rest)?" αἶσσεις the trisyllabic form is Ionic. It occurs in tragedy, in lyrics, and (rarely) in trimeters, cf. Hek. 31 ὑπὲρ μητρὸς φίλης | Ἐκάβης αἶσσω. Cf. the form αἰίδω (for Attic αἶδω) Eur. Antiope frag. 188 τοιαυτ' αἰεῖδε κτλ.

15. φυλακαὶ = φύλακες ("the watch"), the abstract for the concrete; cf. Herc. fur. 83 φυλακαὶ γὰρ ἡμῶν κρείσσονες κατ' ἐξόδους. Cf. the use of φρουραί, σκοπαί.

18. ἀγνῶς ἀκλεής. Cf. Ovid *trist.* iii 4 25 crede mihi bene qui latuit bene vixit &c. Barnes.

20. καὶ μὴν 'and yet'; so freq. e.g. Troad. 72 καὶ μὴν ἑπερσάν γ' Ἴλιον τῷ σῷ σθένει. ἐνταῦθα sc. ἐν τιμαῖς. βιον is partit. genit. after ἐντ. as in the phrases ἵνα κακοῦ, οὗ γῆς *infra* 1583, &c.

21. δέ γε 'yes, but...' These particles (in juxtaposition, or sometimes with a word or words standing between them) are employed in correcting or extending a previous statement (cf. Porson Or. 1236): hence they not unfrequently introduce a retort, Herc. fur. 1249 σὺ δ' ἐκτὸς ὧν γε συμφορὰς με νουθετεῖς. Cf. *infra* 334.

22 ff. MSS. τὸ φιλότιμον—λυπεῖ. Markland omitted τό, (which was perhaps inserted in ignorance of the quantity of φιλότιμον, a possibility attested by l. 151 q. v.). I have written λέπῃ for λυπεῖ, retaining Klotz's punctuation. "But this Honour is perilous in its longing for glory; sweet indeed, but nigh unto sorrow everywhere". Honour (τὸ καλόν) is apt to be a danger owing to the noble ardour for fame which attends upon it (καὶ φιλότιμον). The line γλυκὺ μὲν κτλ. is explanatory of these two aspects of τὸ καλόν, (1) the joy of pursuing fame, (2) the risk which that pursuit involves, (τὰ γὰρ δὴ μεγάλα πάντα ἐπισφαλῆ

Plat. republ. 497 D). In the burlesque allusion to this passage by the comic poet Machon, (Athenaeus bk. vi pp. 243, 4), the same correction, λύπη for λυπεῖ, should, I think, be made. Chaerephon, who is marketing, objects to a certain very bony joint. The butcher (μάγειρος) replies ἀλλὰ μὴν ἔστι γλυκύ. Chaerephon retorts γλυκὺ μὲν, προσιστάμενον δὲ λύπη πανταχῇ i.e. "(the proverb 'the nearer the bone the sweeter the meat' may be true), but in this case the sweet is *everywhere* close to the sour". With the expression λύπη προσιστάμ. cf. Soph. O. C. 1216 λύπας (gen.) ἐγγυτέρω.

24 ff. τὰ θεῶν 'the service of the gods'; cf. I. T. 467 τὰ τῆς θεοῦ. ἀνέτρεψε, διέκν. gnomic aorists (Gr. Gr. 252) as Solon xii 18 ἀνεμος νεφελὰς αἶψα διεσκέδασεν, and often in tragedy. διακναίειν is a strong word, 'to shatter'; cf. Aesch. P.V. 93 where the bound Prometheus speaks of himself as αἰκλαίσιw διακναίόμενος.

28 f. The genitive ἀριστέως depends upon ταῦτα, not upon ἄγαμαι. 'I admire not this in one who is a chief'. The same construction is common with θαυμάζω. ἐπὶ πᾶσι 'to the enjoyment of &c.', ἐπὶ expressing the *terms* or *conditions*; cf. (with Monk) Hippol. 459 χρῆν σ' ἐπὶ ῥητοῖς ἄρα | πατέρα φυτεύειν. With the following lines should be compared in particular Soph. Trach. 126—140, where the same thought is expressed with great beauty of language.

32 f. The emphatic σύ opposed to θεῶν helps the contrast between divine and human purpose. For τὰ βουλ. cf. *infra*. 386, 1270, and Orest. 210 τῷ λίαν παρειμένῳ ('by his excessive languor'). The neut. article with a participle is often used as the equivalent of an abstract substantive by Sophokles and Thukydides. It is found less commonly in Aeschylus as Eumen. 699 τὸ μήτ' ἀναρχον μήτε δεσποτούμενον. Cf. with the expression here Thukyd. i 90 τὸ βουλόμενον...τῆς γνώμης.

34. λ. φ. ἀμπετάσας 'having kindled'. This is better than to suppose that φᾶος ἀμπ. means 'increase the flame' as Bothe, Klotz take it. To 'unfold the light' is a poetical equivalent for making it visible; as in Hippol. 601 (compared by Weil) ἡλίου ἀναπτυχαί, the unfoldings of the sun, mean "the sun's unclouded orb".

35. δέλτον for the accus., (γράφειν 'mark', 'scratch'), cf. I. T. 584 f.

36. πρὸ χειρῶν 'in your hands'; cf. [Eur.] *Rhesus* 274 μάχας πρὸ χειρῶν καὶ δόρῃ βαστάζομεν.

37. Suidas συγχεῖ· ἀφανίζει, συμμιγνύει, see following note.

39. Schiller renders by "*die Lampe*", but πεύκην here is the

tablet (δέλτον, 35) made of pinewood. These were prepared for writing by a covering of wax; cf. Herod. vii 239 (ὁ Δημάργτος) δελτίον δίπτυχον λαβὼν τὸν κηρὸν αὐτοῦ ἐξέκνησε, (i.e. "scraped out its wax", which was kept in place by a raised border), καὶ ἔπειτα ἐν τῷ ξύλῳ τοῦ δελτίου ἔγραψε τὴν βασιλέως γνώμην· ποιήσας δὲ ταῦτα, ὑπίσω (vide l. 38) ἐπέτηξε τὸν κηρὸν ἐπὶ τὰ γράμματα κτλ. Two (or more, cf. πολύθυρος) of these tablets were often joined together so as to open and shut like a book, with the prepared surfaces inside, vide l. 98 ἐν δέλτου πτυχαῖς (and so, probably, Hom. Il. vi 169 γράψας ἐν πίνακι πτυκτῆ). The writing was done upon the wax with a sharp-pointed instrument called γραφεῖον (cf. also Plato Protag. 326 D ὑπογράψαντες γραμμὰς τῇ γραφίδι) like the Roman *stilus*. πέδῳ 'on the ground'; cf. Orest. 1433 νῆμα θ' ἔτετο πέδῳ. Aesch. Eum. 479 πέδῳ πεσῶν (πέδοι Dind.). This is a locative dative denoting the *place* of action, more common in epic poetry; e.g. Hom. Il. v 82 αἱματόεσσα δὲ χεῖρ πεδίῳ πέσε.

40. κατὰ—χέων v. on l. 11. The phrase is Homeric, cf. Od. iv 556 θαλερὸν κατὰ δάκρυ χέοντα.

41 f. τῶν ἀπόρων depends upon οὐδενός: the following μὴ οὐ μαῖν. (Gr. Gr. 295) adding a further explanation. Sometimes in this constr. the art. precedes the infinitive, e.g. Soph. O. T. 1232 λείπει μὲν οὐδ' ἂ πρόσθεν ἤδειμεν τὸ μὴ οὐ | βαρύστον' εἶναι, 'fail not in being'. For the οὐ see Gr. Gr. 309.

46 ff. τότε the time ("at her marriage") to which τότε refers is gathered from the context, as in Med. 1401 νῦν ἀσπάξει, τότ' ἀπώσάμενος. Dem. *de fals. leg.* 355 ἀλλ' ὅπως τότε μὴ προσποιήσῃ (don't put in a claim *when the promises are fulfilled*). πέμπει the present tense (historic or descriptive present) in relating past events is common. It is found in tragedy in interrogations, as *infr.* 894 κἄτα πῶς...οὐκ ἐμοὶ δίδως; with adverbs referring to past time, cf. Herakl. 967 οὐς ἄρτι καίνεις; or even in combination with a past tense, cf. Ilek. 266 κείνη γὰρ ἄλυσεν νῦν ἐς Τροίαν τ' ἄγει. In some cases however the present is intended to describe, not a past event, but a continued character or state, as Ion 1560 ἦδε τίκτει σε 'this is your mother'.

φερνὴν i.e. as a part (v. *infr.* 869) of the bride's portion. So θεραποντίδα φερνὴν 'a dowry of handmaids', Aesch. Suppl. 967. In the heroic age it was the bridegroom who brought gifts to the father of the bride; but see Med. 232 where Medea says, in language appropriate to the later custom of the father giving his daughter a dowry on marriage, δεῖ χρημάτων ὑπερβολῇ | πόσῳ πρίασθαι.



δίκαιον for the meaning here cf. Soph. Ant. 671 δίκαιον κάγαθὸν παραστάτην 'loyal and brave'.

49 f. Leda is called the daughter of Thestius also in Hel. 133. Ovid *Heroid.* viii 75 (quoted by Klotz) agrees with Eur. in making Phoebe a daughter of Leda; the usual accounts mention only Helen and Klytaemnestra.

51. τὰ πρῶτ' ὠλβ. 'counted the foremost in fortune of the land of Hellas'; cf. Orest. 1246 Μυκηνίδες, ὧ φίλῃαι, τὰ πρῶτα κατὰ Πελασγὸν ἔδος Ἀργείων. Herod. vi 100 Αἰσχίνης ὁ Νόθωνος ἐὼν τῶν Ἑρετριέων τὰ πρῶτα.

53 f. δ. ἀπειλαὶ καὶ...φόνος an instance of hendiadys: "threats of death from each one to the rest should he not win the maid"—i.e. each threatened that, if he did not win her, he would kill his successful rival. ξυνίστατο is here 'took shape', 'arose'; and the phrase is equivalent to a verb of threatening, to which ἔκαστός τις, the antecedent to ὅστις gathered from the sense of the clause, forms the nominative, ἡπείλει ἕκαστός τις ὅτι, εἰ μὴ λάβοι, φονεύσοι τὸν λαβόντα. The anteced. to ὅστις is often left to be supplied when it can be easily inferred from the context; cf. Troad. 400 φεύγειν μὲν οὖν χρὴ πόλεμον ὅστις εὖ φρονεῖ.

56. Cf. Thukyd. i 25 ἐν ἀπόρῳ εἶχοντο θέσθαι τὸ παρόν. The infinitives joined by τε—τε are explanatory of τὸ πρᾶγμα ἀπ. εἶχε. In translating, English requires the disjunctive particles 'whether...or'; cf. Aesch. Suppl. 379 ἀμνηχανῶ δὲ καὶ φόβος μ' ἔχει φρένας | δρᾶσαι τε μὴ δρᾶσαι τε. *infr.* 969.

57 ff. εἰσῆλθεν 'came into his mind', as *infr.* 1374. Cf. Aesch. P. V. 1002 εἰσελθέτω σε μήποτε κτλ. Herc. fur. 302. δεξιὰς the customary pledge of faith, cf. Hom. Il. ii 341 σπονδαὶ τ' ἄκρητοι καὶ δεξιάι, ἧς ἐπέπιθμεν 'the hand-plights wherein we trusted'. Cf. Soph. Trach. 1181. δι' ἐμπύρων 'with burnt-sacrifice'; cf. Bacch. 441 δι' αἰδοῦς 'with respect'. Soph. Ant. 394 δι' ὕρκων.

63. τὸν ἔχοντα the husband, as τῷ κεκτημένῳ *infr.* 715.

66. πως lends an ironical force to εὖ, 'a fine trick in its way'. For the combination cf. Hel. 712 εὖ δέ πως κτλ. The same ironical colour may be observed in Plato *laus* x 886 Ε λόγιοι δὲ ταῦτα εὖ πως εἰς τὸ πιθανὸν περιπεπεμμένα.

69. ὅτου πνοαὶ φέροιεν κτλ. 'whose breathings of love should guide her with fond constraining'. ὅτου genit. depending on Ἀφροδ. πνοαί, for which phrase cf. Aesch. Ag. 1206, where Cassandra says of her lover Apollo ἀλλ' ἦν παλαιστῆς κάρτ' ἐμοὶ πνέων χάριν. φέρειν, 'carry



away', is used in Aesch. Cho. 1023 of strong emotion overpowering the judgment *φέρουσι γὰρ νικῶμενον* | *φρένες δύσαρκτοι*, and *φίλαι* here seems by its position intended to qualify the idiomatic sense of *φέρειν*: see Androm. 479. [Several conjectures have been proposed for *ότου*. Weil adopts Lenting's *όποι*: Monk Boissonade's *ότω*, translating "to whomsoever the fond gales of love might carry her".]

72. *ἔχει* intransit. cf. Aesch. Ag. 1661 *ᾧδ' ἔχει λόγος γυναικός*.

73 f. For *μέν* answered by *τέ* cf. Soph. Phil. 1426 *Ἰάριον μὲν... ροσφειῖς βίου* | *πέρις τε Τροίαν*. Hippol. 996. *βαρβάρῳ χλιδ*. The florid taste of the orientals in personal decoration is often alluded to by Greek and Roman poets; cf. with this passage Hor. Carm. iii 3 25 *iam nec Lacaeanae splendet adulterae* | *famosus hospes*.

76. *ἔκδ. λαβὼν Μεν*. 'when he found Men. from home'. Menelaus had gone to Crete for the purpose of offering sacrifice to Zeus.

78. *ὅρκους Τυνδ*. 'the oath of Tyndareus', i.e. exacted by him. For this use of the attrib. genit. cf. Orest. 618 *ὀνείρατ' ἀγγέλλουσα τὰ γαμέμνονος*, 'sent by the shade of Agamemnon'. (Distinguish *ὅρκος θεῶν* 'an oath by the gods', object. genit.) Thukydides (i 9) is sceptical, from the point of view of a historian, about the story of the *ὅρκος Τυνδάρεω*. In his opinion the expedition against Troy was organized by Agamemnon and commanded by him in virtue of his ascendancy in Greece at the time (*τῶν τότε δυνάμει προὔχων*).

80. Quoted by Aristotle rhet. iii 11, p. 1411<sup>b</sup> 29, except that the best mss. give *ποσίν* for *δορί*. This is of course no ground for disturbing the reading here, since Aristotle, in common with other ancient writers, is often not verbally exact in his citations. The fact that the line was known to Ar. furnishes a strong argument in favour of this speech of Agamemnon, the genuineness of which has been questioned by some critics.

84. *πάντα* is F. W. Schmidt's correction of mss. *κάτα*—which may have arisen from a gloss *κατά* on the phrase *Μενέλεω χάριν*. Cf. Soph. O. T. 904 *Ζεῦ, πάντ' ἀνάσσω*. [Several other readings *κάρτα* *πάσι* *εἶτα* &c. have also been suggested.]

88 ff. [See Introd. p. ix.] *Ἀντίδα* *supr.* 14 *Ἀδλιν*: for similar double forms in the accus. Barnes cites *Θεμίδα*, *Θέμιν* &c. *ἀνείλεν* 'announced the divine will', said both of the god himself, as Thukyd. i 25 *ὁ δὲ* (sc. *ὁ θεός*) *αὐτοῖς ἀνείλε παραδοῦναι*, or, as here, of his *προφήτης*. Observe that the force of the verb varies somewhat with the following infinitives; with *θῆσαι* the sense of 'bidding', with *ἔσεσθαι*, *εἶναι* that of 'predicting'

is most prominent; cf. I. T. 85 σὺ δ' εἶπας ἐλθεῖν...καὶ ταῦτα δράσαντ' ἄμνοαὺς ἔξεν πόνων. The present tense (εἶναι) is not unusual after such verbs as ἔχρησε, ἀνείλε, εἶπε &c.; cf. Aesch. Cho. 1030 χρήσαντ' ἐμοὶ... εἶναι. (Compare the use of the present in the direct utterance of a prophecy, Aesch. Ag. 125 εἶπε τεράζων | χρόνῳ μὲν ἀγρεῖ κτλ.) For the combination ἔσεσθαι—εἶναι see *infra*. 358. ἀπλόα χρ. cf. *infra*. 546 γαλανεῖα χρυσάμενοι 'having (experiencing) a season of quiet'. Simonid. 100 χρώμενοι εὐλογίῃ. In I. 89 κεχρημένοις is, I think, best taken with ἄν. in the sense of 'having obtained an oracular reply', as in the disputed passage Aesch. Pers. 829 σωφρονεῖν κεχρημένοι. "Kalkhas the seer announced a word revealed to us from heaven in our distress". On the other hand ἀπ. κεχρ. might be taken as a poetical equivalent of the cognate verb (ἀπορούσι) 'at our wit's end'; cf. Med. 347 συμφορᾷ κεχρημένους. Herod. vii 134 &c. The fact of ἀπλ. χρ. having been just used is scarcely an objection to this view, as the Greeks do not go out of their way to avoid such recurrences, but the former interpretation appears on the whole more natural.

91. τῇ τόδ' οἰκούσῃ πέδον. Divinities were imagined as inhabiting a place where honours and rites were paid to them; thus the Eumenides, signifying their contentment with the cult offered to them at Athens, say δέξομαι Παλλάδος ξυνοικίαν (Aesch. Eum. 916).

96. οὔ ποτ' ἂν τλάς represents οὐκ ἂν τλαίην of direct discourse (Gr. Gr. 255); cf. Med. 781 οὐχ ὡς λιποῦσ' ἂν. Plato *Gorgias* 461 D νῦν δέ γ' ὁ αὐτὸς οἶτος φαίνεται, ὁ ῥητορικός, οὐκ ἂν ποτε ἀδικήσας.

97 ff. οὐ 'when', at which juncture; cf. I. T. 320 οὐ δὴ τὸ δεινὸν παρακέλευσμ' ἠκούσαμεν where, as here, δὴ adds emphasis; "then it was that..." δέλτου πτ. v. on *supr*. 39. ὥς γαμουμένην: (Gr. Gr. 301) "in the belief that she is to marry..." (cf. *infra*. 362).

102. οὔνεκα(α) 'that', ὅτι. So ὁθούνεκα, Soph. O. T. 1271, &c.

103. λέχος 'bride'; often in Eurip. cf. *infra*. 389 κακὸν λέχος. So εὐνή *infra*. 1355. Sophokles has νυμφεῖα (sc. ἱερά) meaning 'affianced bride' Ant. 568.

104. πειθῶ 'means of persuasion'; cf. Hel. 796 τίς τοῦδε πειθῶ;

108. αὐθις 'afterwards', )(τότε. πάλιν not here pleonastic with αὐθις, but in the sense of *reversal* with μετ. καλῶς. Cf. Soph. Phil. 1270 μεταγνῶναι πάλιν.

112 f. So in I. T. 760 Iphigeneia tells Pylades the contents of the tablet which she entrusts to him—τὰνόντα κάγγεγραμμέν' ἐν δέλτῳ πτυχαῖς | λόγῳ φράσω σοι—in order that if it were lost through perils of

the sea, he might still give the message by word of mouth. In modern plays, when it is necessary for the audience to be aware of the purport of a letter, dramatists are often content with the rather clumsy device of making the actor read aloud the words as he writes.

118. **σύντονα** usually 'intense', 'vehement', here = "in harmony with" (*σύμφωνα*). These lines were transposed by Reiske.

115. **πέμπω** (sc. *δέλτους*) constructed as in *supr.* 98, *infr.* 36c. **πρὸς ταῖς πρ. δ.** 'in addition to my former missive'.

120. **πτέρυγ' Εὐβοίας** κτλ. Grammatically *Ἄδων ἀκλ.* may be (1) in apposition to *πτέρ.* *Εὐβ.*, or, (2) as Hermann takes it, in the accus. governed by *στέλλειν* (cf. Herc. fur. 109 *μέλαθρα ἐστάλην*, *infr.* 751 ff.) defining the *place*, *Ἀῶλις*, which was less accurately described by a neighbouring *district*, *πτέρυγ' Εὐβοίας*—which phrase Herm. interprets as "*prominens angulus Euboeae*". It seems on the whole better to construe as (1); the poet possibly chose the expression *πτ. Εὐβ.* because the nearness of Euboea, owing to the narrowness of the Euripus (40 yards) at this point, suggested the conception of the bay of Aulis as a *projection* from Euboea which stretches its length so close alongside, received into and nearly encircled by the coast-line of the opposite continent; "an embosomed wing".

121. **ἀκλύσταν** because Aulis was defended by its position from the rapid and changeable currents of the Euripus (cf. I. T. 6 *ἀμφὶ δῖναίς ἄς θάμ' Εὐριπος πυκναῖς* | *αὔραις ἐλίσσων κυανέαν ἄλα στρέφει*). Ancient writers often allude to the turbulence of the waters in this strait which rendered navigation dangerous, cf. Plato *Phaedo* 90 c *ἀτεχνῶς ὥσπερ ἐν Εὐρίπῳ ἄνω καὶ κάτω στρέφεται*. Aesch. Ag. 191.

123. **δαίσομεν ὕμν.** Cf. *infr.* 707 *ἔδαισαν γάμον.* *ὑμέναος* is properly the song which was sung by the procession that attended the bride and bridegroom to their home (cf. *infra* 1036), but denotes sometimes the *ἐπιθαλάμιον*, as Pind. Pyth. iii 17 ff. Here it is used generally for the marriage festivities, "wedding", as also in *infr.* 430. For the metrical form of the line cf. Hek. 97 *πέμψατε, δαίμονες, ἱκετεύω*. The dactyl preceding an anapaest, causing a sequence of 4 short syllables, is in ordinary or *legitimate* anapaests generally avoided, though not altogether unknown, cf. Troad. 101 *μεταβαλλομένου δαίμονος ἀνέχου*. (There however the metre passes into spondaic anapaests l. 122 &c.)

124 f. **καὶ πῶς** introduces an objection, as the English "And how...?" cf. Phoen. 1347 *καὶ πῶς γίνοιτ' ἂν τῶνδε δυσποτμέμεγα*; so



καὶ τίς, and similarly κᾶτα (Orest. 443), κᾶπειτα. For the force of καὶ when it follows the interrogative see *infr.* 327, n. μέγα φυσῶν cf. Bacch. 640 κᾶν πνέων ἔλθῃ μέγα, and *infr.* 381 δεινὰ φυσᾶς.

127. τόδε καὶ δεινόν 'this is a danger indeed'. A reference to Agamemnon's words 97—107 makes it evident that the old man's question here is not to the point, because Achilles knows nothing of the plot. On the other hand there is nothing incongruous in the fact that the old man, whose readiness of apprehension is something impaired by years, should fail to grasp at once the whole situation. He does not realize that the marriage-engagement, which formed the pretext for bringing Iphigeneia to Aulis, has never been broached to Achilles, although it is to marry him that she is now on her way from Argos. But in order to appreciate his action later in the play it is well that the audience should bear in mind that Achilles himself is entirely guiltless of all this intrigue; accordingly, the poet by the old man's question avails himself of an artistic device for re-stating a fact on which he wishes to lay especial stress. [In Racine's *Iphigénie* a question of a similar form to that of the old man at this point is put by Arcas:—"Verra-t-il (Achille) à ses yeux son amante immolée?" There is however a difference in the situation. Achilles was already in love with Iphigeneia, but at the time when Ag., yielding to Odysseus' appeal to his ambition, consented to the sacrifice, he was absent from the camp with his father Peleus, "d'un ennemi voisin redoutant les efforts". He found himself able to return sooner than had been anticipated, and therefore his opposition, as Arcas reminds the king, is a fresh difficulty that will certainly have to be encountered.]

128. ὄνομ' οὐκ ἔργον cf. Hel. 1100 τοῦνομα παρασχούσ', οὐ τὸ σῶμ', ἐν βαρβάροις (of the phantom-Helen). For the antithesis between ὄνομα and ἔργον v. *infr.* 1115, n.

132. λέκτροις added after the verb, when the expression is already complete to the ear, as is often the case in Greek. It defines in a more concrete way the previous phrase νυμφ. εἰς ἀγκ. εὐνάς. Cf. *infr.* 543 οἱ μετρίας θεοῦ...μετέσχον λέκτρων Ἀφροδίτας. ἐκδώσειν 'give in marriage', cf. *infr.* 729, 736.

133. δεινὰ γέ τολμᾶς κτλ. 'Bold in fearful wise art thou, king Agamemnon, who by promise of thy daughter to the goddess' son as his bride didst purpose to bring (ῆγες) her to be offered for the Danaans'. The "promise" to which φατίσας alludes was not of course made to Achilles in person, but summarises the contents of Agamemnon's letter



to Klytaemnestra. She would naturally conclude that it had been so made. The words, if they stood alone, would certainly be ambiguous, but are clear enough after what Agamemnon has said 128—131. Cf. *infr.* 936 where Achilles speaks of Iphigeneia as ἐμὴ φατισθεῖσα. It is not necessary to write δεινὰ γ' ἐτόλμας with Markland. The old man, who is Klytaemnestra's slave and devoted to her interests throughout, is greatly shocked by the project disclosed to him. The fact that Agamemnon has abandoned that project makes it possible for him to speak his mind more freely than would otherwise be proper from a slave to his master, and he intends his words not merely as a criticism of the discarded plan, but also as a warning against the element of recklessness in Agamemnon's character betrayed by the confession he has just made. Hence he designedly uses the present τολμᾷς.

136 f. The words σφάγιον Δαναοῖς bring before Agamemnon's mind all the difficulties of his position. He feels his resolution fail him. If Iphigeneia should arrive, how can he baulk the army of the victim, whose death will secure their success? He will be sure to yield to their pressure, cost him what it may (πίπτω δ' εἰς ἅπαν). There is yet a chance that his daughter may be stayed from coming, if the old man will but hasten with the letter. ἔξέσταν aor. referring to a moment just past, cf. *Hel.* 330 λόγους ἐδεξάμαν 'I accept your proposal'. *Androm.* 919 ξυνῆκα 'I understand'. This tense is very common with verbs expressing emotion, cf. ἀπέπτυσσα *infr.* 509, ἔκτισα 462, ἐπήνεσα 440. In these cases the aorist is used because the access of feeling expressed by the verb has already taken place before the speaker can describe in words the change in his mental attitude.

139. ἐρέσσω σὸν πόδα. The verb ἐρέσσω 'to ply an oar' is used by the tragedians in the general sense of "putting in quick motion". Thus Sophokles can say τοίᾱς ἐρέσσουσιν ἀπειλὰς 'such the threats they ply'. In *Eur. Ion* 161 it has a neut. sense, ὅδε πρὸς θυμέλας | ἄλλος ἐρέσσει κύκνος. Metaphors taken from nautical affairs are frequently employed by *Eur.* e.g. *Orest.* 607 (shortening sail); *Med.* 524 (running before a gale); *Herc. fur.* 837 (shaking out reefs); *ib.* 478 (anchoring).

141 f. ἔξου κρήνας. The simple accus. after such words as θάσσειν, ἔξεσθαι is poetical; cf. *Soph. O. T.* 161 θρόνον θάσσει. *Eur. Hel.* 1573 ἄλλοι δὲ τοίχους...ἔζοντο. The prose construction of ἔξεσθαι is the dat. with ἐν, or accus. with εἰς or ἐπὶ. ἔξου...θελχθῆς for the change of mood cf. *infr.* 998.

143. εὐφῆμα θροεῖ 'hush!'; so *Herc. fur.* 1184 εὐφῆμα φάνει.

Hippol. 724 εὔφημος ἴσθι. The old man feels hurt by a suggestion that he would so much fail in his duty as to loiter unduly by the way.

144. πόρον σχιστὸν ἀμείβων 'as you pass a spot where ways diverge'; cf. Soph. O. T. 733 σχιστὴ ὁδὸς 'branching roads'.

146. παραμειψαμένη. In metaph. sense Soph. O. T. 501 σοφία δ' ἔν σοφίαν παραμείψειεν ἀνὴρ. τροχ. ὄχους 'with its rolling wheels'; cf. Phoen. 1190 ἀρμάτων ὄχους. ὄχους is a dat. of *accompaniment* (Gr. Gr. 235), cf. Androm. 1010 κυνέαις ἵπποις διφρεῶν.

149 ff. MSS. ἐξόρμα, Wecklein ἐξορμώσαις. In l. 151 ἐξόρμα, σείε χαλινούς is Blomfield's corr. of ἐξορμάσης χαλινούς PC; ἐξορμάσεις τοὺς χαλινούς P<sup>2</sup>C<sup>2</sup>, where τοὺς was clearly inserted to mend the metre by some one with views of his own as to the scansion of χαλινούς. κλήθρων refers to the women's apartments in the palace at Argos; see *infr.* 738 ὀχυροῖσι παρθενῶσι. Cf. Kallim. *frag.* xvi Ernest. (= 118 Schn.) ἡ παῖς ἡ κατὰ κλειστός 'the girl in her maiden bower'. Κυκλωπῶν θυμέλας i.e. built by the Cyclopes; cf. *infr.* 534 τελεῃσιν Κυκλωπίοις, (cf. Hom. Il. ii 559 Τίρυνθά τε τειχιόεσσαν), so in Herc. fur. 15 Mykenae is called Κυκλωπία πόλις. It was the belief of antiquity that the massive architecture of these cities, Mykenae, Tiryns &c. was the work of the Cyclopes, cf. *infr.* 1500 καλεῖς πόλισμα Περσέως, Κυκλωπίων πόνον χερῶν; As to the appearance of the different styles in the Cyclopean architecture, see Schliemann *Mycenae* pp. 29, 30, and the illustration which follows (p. 32) of the imposing Gate of the Lions at Mykenae. A general idea of the various styles &c. can also be formed from the wood-cuts in Guhl and Koner p. 59 f. θυμέλας not here probably 'altars', but 'homes', (as ἐστία), cf. [Eur.] *Rhesus* 235 κάμψειε πάλιν θυμέλας οἴκων πατρὸς Ἰλιάδας, with I. T. 845 ἰὼ Κυκλωπὶς ἐστία, ἰὼ πατρίς, Μυκῆνα φίλα. ἰεῖς intransit.

153. πιστός cf. Thukyd. iii 43 ψευδάμενον πιστὸν γενέσθαι 'to win belief by falsehoods'. Compare also the use of ἀπιστος, 'discredited', Herod. viii 22 ἴνα...ἀπίστους ποιήσῃ τοὺς Ἴωνας.

157 f. τόδε φῶς 'yonder light'; i.e. the breaking dawn, cf. El. 102 "Εὼς γὰρ λευκὸν ὕμν' ἀναίρεται. τόδε *deictic* (v. *infr.* 1341). φῶς cognate accus. to λευκαίνει; to "whiten a light" meaning to "cause a white light to appear"; (cf. *infr.* 298). Klotz less well makes φῶς an accus. after λάμπουσα in transit. sense. Greverus proposed to place a colon after ἤδη, continuing λάμπουσ' (ι) ἡὼς κτλ. τεθρίππων. The chariot and horses of the Sun are familiar images; see, on the growth of the idea, Cox *Mythology of the Aryan nations* p. 425 f. Cf. with this

passage Ion 82 ff. ἄρματα μὲν τάδε λαμπρὰ τεθρίππων· | ἥλιος ἤδη λάμπει  
κατὰ γῆν, | ἄστρο δὲ φεύγει πυρὶ τῷδ' αἰθέρος.

164—302. *Parodos*. The old man having set out with his letter, the chorus, consisting of women from Chalkis in Euboea (cf. 168 Χαλκίδα πόλιν ἐμὴν προλιποῦσα) enter, and explain the reason of their appearance in the Grecian camp. Curiosity to see the host under Agamemnon and Menelaus, report of which has gone out far and wide, brings them from their retirement to feast their eyes on the imposing military and naval array at Aulis. They name some of the chiefs whom they have seen there, and then proceed in the second part of the *Parodos* to tell the number of the ships brought by different leaders. Their statements agree generally with the account given in the Catalogue, *Iliad* ii, but exhibit some variation in the details. [In the *Iphigenia* of Ennius the chorus is composed, not of women, but of Greek soldiers, a fragment of whose words, in which they express their disgust at long continued inaction, is quoted on *infr.* 815. In this deviation from Euripides it is not unlikely that Ennius took as his model a soldier-chorus in the *Iphigenia* of Sophokles.]

“I came to the sandy shores of Aulis by the sea, I sped my bark through the pouring waters of Euripus, and left behind me Chalkis on the narrow strait, my city, nurse of the ocean-neighbouring streams of Arethusa’s famous fountain”.

170. Ἀρεθούσας the most famous Arethusa was in Sicily, but there were several other fountains so named, cf. Eustath. p. 1746, 58 ἔστι δέ, φασιν, Ἀρέθουσα καὶ ἐν Σιρίρῃ, καὶ ἐν Χαλκίδι τῇ κατὰ Εὐβοίαν, καὶ ἐν Συρακούσαις, ἥ καὶ μάλιστα ἐν ἱστορίαις τεθρύληται.

172. Ἀχαιῶν τε with a word so repeated δέ, not τε, is usually found, cf. Med. 131 ἔκλυον φωνάν, ἔκλυον δὲ βοάν. *infr.* 1334. Monk accordingly edits δέ in this passage. The chorus however in their expression are coupling together two things, both of which they wish to see, the fleet and army of the Achaeans. πλάτας ναυσιπόρ. see *infr.* 236, n.

173. ἡμιθέων cf. Hesiod *op.* 160 ἀνδρῶν ἡρώων θεῶν γένος, οἱ καλεῖσθαι ἡμίθεοι. So Jason’s crew are called ἡμίθεοι by Pindar, ἡμιθέουσιν Ἰάσονος ναύταις (*Pyth.* iv 12).

174. ἐλάταις χιλιόναυσιν ‘with a fleet of a thousand vessels’; cf. I. T. 140 σὺν κώπᾳ χιλιοναύτα. In poetry we naturally enough find the size of the fleet given in round numbers, cf. Aesch. *Ag.* 45 στόλον Ἀργείων χιλιοναύταν, and *infr.* 354. Thukyd. i 10 4 speaks of a fleet of 1200



sail, *πεποίηκε γὰρ* (sc. Ὀμηρος) *χιλίων καὶ διηκοσίων νεῶν*. The number exactly, reckoned according to the Catalogue (Il. ii), was 1186.

178. *ἐπὶ τ. Ἑλέναν* 'in quest of Helen'; for this meaning of *ἐπὶ* cf. Herod. vii 193 *ἐπὶ τὸ κῶας ἐπλεον ἐς Αἶαν τὴν Κολχίδα* i.e. 'on the quest of the golden fleece'. *τάν* cf. *infr.* 757.

180. *ὁ βουκόλος*. Paris after his birth had been exposed on Mt Ida, owing to a dream of his mother Hecuba that she had brought forth a firebrand. The shepherd by whom the infant had been exposed, happening to return to the spot some days afterwards, and finding it still alive, took it to his home and reared it in his own family. Cf. Tennyson, *Oenone* "Paris, to thee king-born, | a shepherd all thy life, but yet king-born" &c. Cf. also *infr.* 1285 ff.

182. Cf. *infr.* 1294 f.

185. The term *ἄλσος* is used of places consecrated by the presence of a divinity (cf. *supr.* 91, n.) without implying necessarily that they were grown with trees.

186. *ὀρομένα* 'in haste', aor. partic. *ὄρνυμι*. In lyric passages we have also the form *ὀρμενος*, Soph. O. T. 177. Cf. Aesch. Ag. 429 *ξυνορμένους*.

187 f. *φοινίσσουσα* κτλ. 'my cheek with blushes dyed'. English does not permit a literal rendering ('reddening') of this and many similar expressions in which the Greeks speak of the effects of emotion as due to the *action* of the person in whom they appear; cf. *infr.* 1434 *δακρύους τέγγεις κόρας*. The same idiom is seen in such phrases as *ἀπορρήξαι πνεῦμα* &c. *αἰσχύνει* bashfulness at thus appearing in public exposed to the gaze of the soldiers in the Grecian camp (v. *infr.* 1341). So in Aesch. P. V. 132 ff. the shyness of the Ocean nymphs is overcome by their curiosity to learn the meaning of the unwonted sounds that have reached their ears, *κτύπον γὰρ ἄχῳ χάλυβος | δίηξεν ἀντρων μυχόν, ἐκ δ' ἐπληξέ μου | τὰν θεμερῶπιν αἰδῶ*. *νεοθαλεῖ* Doric form of *νεοθηλεῖ*. Cf. *εὐθαλεῖ τ' εὐκαρπεῖα* Troad. 217.

189. *ἀσπίδος ἔρυμα* κτλ. 'the strong place of the shield-bearing Danaans and tents of the armed host'. *ἀσπίς*, equivalent here to *ἀσπισ-ταί* (cf. Phoen. 78 *πολλὴν ἀθροίσας ἀσπιδ' Ἀργείων*), is the sign of the men-at-arms (cf. Aesch. Ag. 825 *ἀσπιδοστρόφος λέως*) as opposed to the sailors, and distinguishes the *ἔρυμα* of the army from the fortified line of ships (v. 171, 2). It was usual when the ships were hauled up on shore to dispose them in a line capable of defence in case of attack, cf.



Thukyd. viii 55 προσβαλὼν τῷ περὶ τὰς ναὺς ἐρύματι. Paley understands ἀσπ. ἔρυμα as στρατὸν ἀσπίσιν πεφραγμένον.

192. συνέδρω 'sitting in council together'; cf. Soph. Aias 749 ἐκ γὰρ συνέδρου καὶ τυραννικοῦ κύκλου | Κάλχας μεταστάς (Klotz).

194. τὰς Σ. στέφανον 'the son of Telamon, a crown of glory to Salamis'; cf. Pind. Nem. iv 47 ἀτὰρ Αἴας Σαλαμῶν ἔχει πατρῆαν. *infra*. 289. For this metaphorical use of στέφανος cf. Meleager Anth. Pal. v 143 ὁ στέφανος περὶ κρατὶ μαραίνεται 'Ηλιοδώρας' | αὐτὴ δ' ἐκλάμπει τοῦ στεφάνου στέφανος. Soph. Phil. 841 τοῦδε γὰρ ὁ στέφανος 'his is the glory'.

196 ff. ἡδομένους is in agreement with both Πρωτεσ. and Παλαμήδ., though placed between them. This is an instance of the σχῆμα Ἀλκμανικόν, so called because Alkman used it, we are told, with a rather wearisome frequency (κατακορέστερον); see Valcknaer on Lesbos p. 79. The construction is found also in Homer, (as Od. x 513 ἐνθα μὲν εἰς Ἀχέροντα Πυριφλεγέθων τε ρέουσιν | Κῶκυτός τε); in Pindar; and in the fragments of Alkman, Κάστωρ τε πῶλων ὠκέων δματῆρες, ἱππῶται σοφοί, | καὶ Πωλυδεύκης κυδρός, *frag.* 9 Bergk<sup>4</sup>. Palamedes, the son of Nauplius and Klymene, is not mentioned by Homer. He appears first in the Κύπρια, a poem of the Epic cycle attributed to Stasinus, where he is the author of the stratagem by which is detected the feigned madness of Odysseus (ἐφώρασαν, Παλαμήδους ὑποθεμένου Proklus). He is said to have invented the game of πέσσοι, which seems to have been played on somewhat similar principles to our draughts, cf. Soph. Palamedes *frag.* 380 ἐφηῦρε...πέσσους κύβους τε, τερπνὸν ἀργίας ἄκος. A number of other inventions are also ascribed to him by different writers, and we find his name used almost as a proverb for ingenuity of this kind; cf. Eupolis *inc. fab.* 2 Παλαμηδικόν γε τοῦτο τοῦξεύρημα καὶ σοφόν του. μορφαῖσι πολυπλόκ. the 'mazy figures' formed by the varying arrangement of the draught-men as the game proceeded. In Od. i 107 the suitors of Penelope are discovered killing time in the same way, πεσσοῖσι προπάραιθε θυράων θνυμὸν ἔτερπον. Of this earlier form of the game no definite account can be given; for what is known of the later varieties see Becker *Charikles* p. 252 ff.

199. ἡδοναῖς δίσκου κεχ. cf. Hom. Il. ii 773 λαοὶ δὲ παρὰ ῥηγμῖνι θαλάσσης | δίσκοισιν τέρποντο. For the form κεχαρμένον cf. Hom. hymn. vi 10 κεχαρμένοι ἦτορ. The partic. κεχαρμένην occurs Orest. 1122. See Gr. Gr. 359.

203. νησαίων ὁρέων refers of course to Ithaka; cf. Il. iii 200

πολύμητις Ὀδυσσεύς, | δς τράφη ἐν δῆμῳ Ἰθάκης κραναῆς. τε is irregularly placed, cf. Soph. El. 249 ἔρροι τ' ἂν αἰδῶς | ἀπάντων τ' εὐσέβεια θνατῶν.

205. κάλλιστον Ἀχ. So Nireus "the goodliest man of all the Danaans" has a word of notice Il. ii 673 (Νιρεύς, δς κάλλιστος ἀνὴρ ὑπὸ Ἴλιον ἦλθεν | τῶν ἄλλων Δαναῶν μετ' ἀμύμονα Πηλεΐωνα), though he was of small account as a warrior, and his following scanty, nor does Homer find occasion to mention him again. See Mr Gladstone's remarks on the passage, *Studies on Homer* iii 406. We are not surprised therefore to find that the ladies of Chalkis do not pass over Nireus quite unregarded. These last words κάλλιστον Ἀχαιῶν form a beautiful harmony with the closing line of the strophe; on the one side the deathless goddess Aphrodite in her triumphant loveliness, on the other the mortal Greek in his manly beauty the fairest of the Achaean host.

206. ἰσάνεμον cf. the Homeric description of fleetness, ἄμα πνικῆς ἀνέμοιο (Od. v 46).

209. ἐξεπόνασεν 'trained'; cf. Theokr. xiii 14 ὡς αὐτῷ κατὰ θυμὸν ὁ παῖς πεποναμένος εἶη. Xen. Hipparch. viii 2 ἐκπεπονημένοι τῇ ἐλάσει (ἵπποι καὶ ἄνδρες). In l. 367 ἐκπονοῦσ' occurs without any technical meaning.

211. κροκάλαις 'shingle'; cf. Eustath. p. 855, 51 τὰς αἰγιαλίτιδας ἄμμους, αἱ λέγονται καὶ κροκάλαι. σὺν ὅπλοις 'in full armour'; cf. Plato *latws* vii 833 A πρῶτος δὲ εἴσεισιν ὁ τὸ στάδιον ἀμιλλησόμενος σὺν τοῖς ὅπλοις, cf. *inf.* 227.

214. πρὸς ἄρμα i.e. racing against a chariot.

217 ff. Eumelus, grandson of Pheres, and son of Admetus and Alkestis (Iliad ii 714) is mentioned Il. ii 763. In that place his mares are celebrated as the fleetest steeds in the host, ἵπποι μὲν μέγ' ἄρισται ἔσαν Φερητιάδαο | τὰς Εὐμήλος ἔλαυνε κτλ. ᾧ...θεινομένων cf. Hom. Il. xvii 430 μάστιγι θοῇ ἐπεμαίετο θείνων. The dative of the agent is not often found with a present tense of the passive, though common with the perfect (Gr. Gr. 234, 3). Cf. Soph. *Aias* 539 προσπόλοις φυλάσσεται.

222 ff. βαλιούς cf. [Eur.] *Rhesus* 356. βαλιαῖσι πώλοις 'with dappled fillies'. σειροφόρους To the ἄρμα τέτρωρον (l. 213) four horses were harnessed abreast, of which the two in the middle were under the yoke (ζυγίους l. 221). The two outside horses drew only by the trace (σειρά) and were hence called σειραῖοι ἵπποι, σειραφόροι (σειροφόροι).

Each time during the race that the turning-post (*καμπτήρ*) had to be rounded for the backward journey (*διαίλου θάτερον κῶλον* Aesch. Ag. 344), the charioteer,—whose object was to make as close a turn as possible, both to save distance, and to avoid losing the inside place—, would rein in his near *σειραφόρος ἵππος*, and bring round his off horse on a curve *over against the turning of the δρόμος* (*ἀντήρεις καμπᾶσι δρόμων*). That is to say, the turn at the *καμπτήρ* being regarded as forming a small curve at the end of the course, the larger curve which is described by the off horse lies outside it at an equal distance at all points from it. Cf. Soph. El. 720 *κέινος δ' ὑπ' αὐτὴν ἐσχάτην στήλην ἔχων | ἔχριμπτ' ἀεὶ σύριγγα, δεξιὸν τ' ἀνείλ | σειραῖον ἵππον, εἶργε τὸν προσκείμενον*, where the charioteer is described as making this close turn round the distance-post (*ἐσχάτη στήλη*) during the race.

229 f. “Keeping alongside the chariot-rail by the wheels of the car”. *ἀντυξ* is the rail running round the top part of the body of the chariot. *καὶ σύριγγας* here *καὶ* is explanatory, introducing a more exact definition of Achilles' position. The *σύριγξ* was the hole in the nave (*πλήμνη*) of the wheel to receive the axle (*ἄξων*), which was then secured in its place by the linch-pins (*ἐνήλατα*), (cf. Hippol. 1234). In Parmenides 18 (Mullach) the *ἄξων* and *σύριγξ* have a different meaning, denoting respectively the pin and pipe of a hinge, *πολυχάλκους | ἄξοντας ἐν σύριγξιν ἀμοιβαδὸν εἰλίσσασαι*, but they occupy the same relative position.

231—302. The chorus now pass on to the ships and their leaders. To these are devoted two strophes and antistrophes followed by an epode, which form the second part of the Parodos. Hermann, who arranges ll. 277—302 as a third strophe and antistrophe (277—288 = 289—302), supposes the text to have suffered severe mutilation, and gives in his edition a conjectural restoration of this strophe and antistrophe, supplying the lacunae by aid of Il. ii 748 ff.

232 f. *ἀθέσφατον* ‘marvellous’; only here in Tragedy. Buttmann *lexil.* 66 p. 359, following Hesychius, explains the word as an excessive hyperbole,—*ἄσον οὐδ' ἂν θεὸς φατίσειεν δι' ὑπερβολὴν πλήθους*—, but this derivation is scarcely convincing, and does not seem natural in the Homeric application of *ἀθέσφ.* to such words as *θυμῆρος*, *οἶνος* &c. Hesiod has it of *ἕμνος*, *ορ.* 660; cf. *theog.* 830 *φωναὶ...παντοίην ὅπ' ἱεῖσαι, ἀθέσφατον* (of the monster Typhoeus).

*γυναικείον* is in agreement with *ὄψιν—ὀμμάτων*, which form a single notion; cf. I. T. 1167 *ὄψιν δ' ὀμμάτων ξυνήρμοσεν*.



234. MSS. μέλινον ἄδονάν 'pleasure, honey-sweet'; the expression is strange in itself, while μέλινον both in form and meaning is open to suspicion. I have printed Bothe's μέλινον, which suits the antistrophic verse, although it does not remove the other difficulties.

ἄδονάν is an accus. in apposition to the idea contained in the preceding clause, cf. Bacch. 1099 θύρσους ἔεσαν δι' αἰθέρος | Πενθέως, στόχον δύστηνον, cf. *inf.* 831 f.

236 f. πλάτας genit. 'of the fleet'; the part for the whole. πλάτη (lit. the blade of an oar) can be used for (1) the oar itself (cf. κώπη); (2) the whole ship (πλάτας ναυσιπόρους 172, cf. *inf.* 723), or a collection of ships, as here; (3) the voyaging of the ship, cf. Eur. *frag.* 229 ναυτίλῳ πλάτῃ | Ἄργος κατασχών. Soph. Phil. 335 οὐρίῳ πλάτῃ. ὁ Μυρμιδῶν Ἄρης i.e. the force of Myrmidons from Phthia; cf. Androm. 106 ὁ χιλιόναυς Ἑλλάδος Ἄρης. The number (50) of ships agrees with the Homeric account Il. ii 684 f. where, speaking of the Thessalian tribes, he says:—Μυρμιδόνες δ' ἐκαλεῦντο καὶ Ἕλληνες καὶ Ἀχαιοί, | τῶν αὖ πεντήκοντα νεῶν ᾗν ἀρχὸς Ἀχιλλεύς.

239. χρυσέαις δ' εἰκ. 'with their presentments in gold'. εἰκόσιν dat. of accompaniment, cf. Soph. El. 704 f. This dative is usually found with a verb implying motion, cf. *supr.* 146. κατ' ἄκρα at the extremities; i.e. at the sterns, where an image of the tutelary deity of the vessel was often placed. Cf. *inf.* 275.

242 ff. ἰσῆρετμοι ν. 'a like number of oared ships'. This appears to be the meaning of ἰσῆρ. (not "ships similarly oared", i.e. "similar ships"), though the number in Il. ii 568 of the Argive contingent is 80—ὀγδῶκοντα μέλαινα νῆες. ὁ Μηκιστέως i.e. Euryalus. τρέφει cf. *supr.* 47, n.

248. Here again the account in Il. ii is somewhat different, since there (l. 552) Μενεσθεύς son of Πετεύς is the leader of fifty Athenian ships. ἐξῆς next, that is, to the vessels of Sthenelus.

250 f. πτερωτοῖσιν ἄρμ. μωνύχοις i.e. 'set in a winged car drawn by steeds with uncloven hoof'. ἄρμα includes both the chariot and the horses, and can therefore have the two epithets πτερ. and μωνύχ. applied to it; cf. also Eur. *Phaethon* κρούσας δὲ πλευρὰ πτεροφόρων ὀχημάτων. μωνύχος=μῶνυξ (Suidas μώνυχα ζῶα. L. and S. in their latest edition do not notice this form). For the winged chariot assigned to deities cf. Plato *Phaedrus* 246 E ὁ μὲν δὴ μέγας ἡγεμὼν ἐν οὐρανῷ Ζεὺς, ἐλαύνων πτηνὸν ἄρμα, πρῶτος πορεύεται. θεός is usually of three terminations; possibly it is here *neuter* owing to the influence of εὖς.



φάσμα. It may however have been originally a gloss, which has ousted some other word from the text.

252. εὔσημόν τε φάσμα in apposition to Παλλὰδα, cf. *infra*. 345, n.

254. πεντήκοντα. So in Il. ii there are 50 ships, each manned with 120 κούροι Βοιωτῶν (l. 509 f.).

258 f. ἀμφὶ ναῶν κόρυμβα. The ornamented part of the stern that rose in a curve above the helmsman's seat was known as the ἄφλαστον or κόρυμβος: cf. Hom. Il. ix 241 στεῦται γὰρ νηῶν ἀποκόψειν ἄκρα κόρυμβα. and *supra*. 239. ὁ γηγενής This title was assumed by the Thebans in virtue of their claim to be descended from the offspring of the dragon's teeth sown by Kadmus at Thebes (ἐνθ' ὁ γηγενής | σπαρτῶν στάχυν ἐβλαστε κτλ. Herc. fur. 3).

261. "And there were vessels from the land of Phokis, and there too the son of Oileus with ships of Lokris equal to them in number". l. 261 begins as though νᾶες ἦσαν &c. were to follow in the next line, but the construction is slightly changed as the sentence proceeds. τοῖσδε 'them' for 'their ships' by a brachylogy common in Greek and English, cf. Hom. Od. ii 121 τᾶων οὐ τις ὁμοῖα νοήματα Πηνελοπείη | ἧδη i.e. νοήμασι Πηνελοπείης. Pind. Ol. i 11.

265. Κυκλωπίας cf. *supra*. 152, n.

268 f. For the mss. ἄδραστος Markl. proposed ἀδελφός, but, as Hennig observes, it is improbable that Menelaus would have been introduced in so curt a fashion, with no mention of his name or allusion to the number of his ships. He concludes that we have here the work of an interpolator, who, in compiling from Iliad ii, found Adrastus mentioned (572) near Agamemnon (576), and took him for one of the Greek leaders in the war against Troy. It appears at least equally probable that the word is due to a copyist who corrected something he did not understand from his own imperfect recollection of Homer. As the matter stands, it seems on the whole best to retain the mss. reading. We should no doubt expect *a priori* to find Menelaus mentioned by the chorus, but so brief an allusion as would be given by admitting ἀδελφός into the text would be even more surprising than complete omission. [Mr Palmer *Hermath.* xiv p. 297 ingeniously suggests ἄπρεστος: comparing *infra*. 321 q. v.] ταγός 'chieftain'; only here in Euripides.

272. πρᾶξιν... λάβοι 'take righteous vengeance on the one who forsook her home'; πρᾶξις, πράσσω are often used of recovering a debt. For the metaphorical use here cf. Aesch. Eum. 624 τὸν πατὴρς φύνον πρᾶξαντα, 'vengeance for his father's murder'.

275. The Alpheus, represented under the image of a bull, was the sign at the stern of the vessel (*πρύμνας* genit.). The bull is often the form under which a river is typified, cf. *Ion* 1261 ὦ ταυρόμορφον ὄμμα Κηφίσου πατρός. Cf. also Verg. Georg. iv 371 (of the Eridanus) et gemina auratus taurino cornua voltu.

277. *Αἰνιάνων* cf. Soph. El. 706.

280 ff. In Homer *Il.* ii 620 *Thalpius*, son of *Eurytus*, is named as one of the leaders of the Ἐπειοί. ὠνόμαζε the imperf. is idiomatic since a repeated action is implied, cf. Herakl. 86 ὄνομα τί σε, γέρον, | Μυκηναῖος ὠνόμαζεν λεώς; *infr.* 416. Cf. also Aesch. Ag. 681 τίς ποτ' ὠνόμαζεν ᾧδ' | ἐς τὸ πᾶν ἐτητύμως κτλ.

283 ff. *λευκήρετμον δ' Ἄρη* κτλ. i.e. '(Eurytus) was leader too of the force of Taphians, of whom Meges was king'. Ἄρη as in *supr.* 237. These people inhabited the Echinades, the largest of which was called Taphos (*Od.* i 417). The meaning here is that they joined the contingent from Elis, and the combined force was under the command of the Elean leader. It is singular that we find in Homer the islands themselves described as *lying off Elis* (though in fact they are off Akarnania) Ἐχινάων θ' ἱεράων | νήσων, αἱ ναίουσι πέρην ἁλός, Ἥλιδος ἄντα (*Il.* ii 625). *ναυβάταις ἄπρ.* The Taphians had a reputation for piracy, cf. *Od.* xv 427 Τάφιοι ληΐστορες ἄνδρες.

289. Cf. Soph. *Aias* 134 Τελαμῶνιε παῖ, τῆς ἀμφιρύτου Σαλαμῖνος ἔχων βάρηρον ἀγχιάλου.

290 ff. *δεξιὸν κέρας πρ. τ. λαιὸν ξύναγε* κτλ. 'united his right wing to the left wing of those near whom he was stationed, making the junction with his vessels posted at the end of the line, a fleet of twelve handy ships'. So Weil. The two extremities of the line of ships were occupied by Achilles on the right wing, (cf. *supr.* 235); and Aias on the left, cf. Soph. *Aias* 3 ἐπὶ σκηναῖς σε ναυτικάς ὀρώ | Αἴαντος, ἔνθα τάξιν ἐσχάτην ἔχει. Hence therefore Aias' right wing rested on the contingent next but one to the end, with whom he kept in touch (*συμπλέκων*), but his left was without support. For this reason the extremities of the line were the posts of danger and honour. εὐστροφ. answering the helm readily, and therefore easily handled in manœuvres.

296 ff. "Wherewith if one engage his foreign crafts he shall not win a safe return". *προσαρμόσει* in hostile sense, like *προσμήγνυμι*: cf. Herod. vi 112 προσέμιξαν τοῖσι βαρβάροισι. βάρης was the name given to a species of boat used in Egypt; cf. Herod. ii 96, where the construction of these craft, and the mode of working them on the Nile

is described. In Aesch. Suppl. 882 the epithet ἀμφίστροφος (in the sense of εὔστροφος *supr.* 293) is applied to them. ἀποίσεται cf. Phoen. 1161 οὐδ' ἀποίσεται βίον | τῇ καλλιτόξῳ μητρὶ, 'shall not return alive to his mother'.

301, 2. "But some things I heard at home about the gathered host, and keep them in mind". κλύουσα though present in form has the force of a perfect, "know by hearsay"; cf. Troad. 682 γραφῇ δ' ἰδοῦσα καὶ κλύουσ' ἐπίσταμαι. συγκλήτου στρατ. gen. of connexion with κλύουσα, cf. Hel. 665 ἡδὺ τοι μόχθων κλύειν 'to hear a tale of trouble'. σύγκλητος is a technical term for an extraordinary meeting of the ἐκκλησία. The ordinary meetings (κυρίαί, νόμιμοι) took place four times during the presidency (πρυτανεία) of each φυλή. Hence the word here has the connotation, "gathered for a special purpose"; cf. Soph. Ant. 159 σύγκλητον λέσχην, with Prof. Jebb's note. In *infr.* 514 the word σέλλογος expresses simply the fact that there was an "assemblage of armed Achaeans", and goes no further. In these two lines the chorus explain how it is that they are so well posted in their information about the army. Their αἰσχύνα νεοθαλῆς would not have suffered them to acquire it all by detailed questioning in the camp.

303—542. First Epeisodion. Menelaus, who has been watching the road to Argos for any signs of the approach of Iphigeneia (cf. 328), has met and stopped Agamemnon's messenger with the second letter, and taken it from him. The old man attempts to make Menelaus restore the letter, and some sharp words are exchanged between the pair. Agamemnon enters (317) and an animated scene ensues.

304. ἀπελθε 'stand back!' The old man is trying to wrest the letter from Menelaus' hands. This is clear from what follows (*v.* 309 ff.). δεσπόταισι 'your master'; cf. 309, n.

305. "The reproach you bring is an honour to me"; cf. Bacch. 652 ὠνείδισας δὴ τοῦτο Διονύσω καλόν.

306. For the form of the threat cf. Aesch. Suppl. 925 κλάοις ἄν, εἰ ψαύσεις.

307. ἦν ἐγὼ φερον For the prodelision of the augment at the same place in the line cf. *infr.* 639 ὅσους ἐγὼ τεκον.

308. "No, nor was it right for you to be carrying..." i.e. my action is in the present case justified by the circumstances.

309. ἄλλοις i.e. Agamemnon,—the generalising plural, though a single person only is meant, as *infr.* 490 κτείνειν τέκνα (cf. 396, 756, 1104). For the euphemism (the old man not caring to put his meaning



too bluntly) cf. Androm. 577 χαλᾶν κελεύω δεσμὰ πρὶν κλάειν τινά (i.e. σέ), cf. also *infr.* 659; El. 222 (ἄλλους).

310. οὐκ ἂν μεθείμην 'I will not leave go'. An object expressed would have stood in the genit. case, depending on the idea of separation. After the active (μεθές 313) the object would be in the accus. The optat. with ἂν here expresses a settled determination, as in Alkest. 1114 HP. ἐς μὲν οὖν ἔγωγε θήσομαι χέρας. AΔ. οὐκ ἂν θίγοιμι.

311. τάχα καθαιμάξω. The future with τάχα is an idiomatic formula in threats, (as in γνώσει τάχα like the colloquial English 'you'll soon see', see *infr.* 970, Phoen. 254), cf. Androm. 263 ἐξαναστήσω τάχα, Phoen. 625 (quoted on *infr.* 1367). Soph. O. C. 820 τάχ' ἔξεις μᾶλλον οἰμῶζειν τάδε. Aesch. Eum. 597 ἄλλ' ἐρείς τάχα, *ib.* 729. Ar. Thesm. 853 ὅψει τάχα.

313. μακρούς has the force here of 'over long' (long, considering your position); in the same way ὀλίγος may mean 'too few', cf. Thukyd. i 50 ὀλγαὶ ἀμύνειν. Cf. also *infr.* 557 πολλάν.

314. At this juncture Agamemnon appears in sight, and the old man appeals to him for help. With Agamemnon's first words (317) the metre changes to trochaic tetrameters catalectic, whose livelier movement suits his hurried entry (διὰ τὸ μετὰ δρόμου ἐξελθεῖν τὸν Ἀγαμέμνονα *schol.* ad 317, Matth.). In Orest. 729 the hasty entrance of Pylades is marked by a similar change in the metre.

316. οὐδέν 'no whit'. Gr. Gr. 215. (Cf. χρῆσθαι τι, 'to use in a certain way'; τὸδε χρησώμεθα Plat. Phil. 36 c &c.) The adverbial οὐδέν is freely used as a more emphatic form of the simple negative, cf. Soph. Ant. 935 οὐδέν παραμυθοῦμαι. Alkest. 310 ἐχίδνης οὐδέν ἡπιωτέρα.

318. κυριώτερος λέγειν 'has a better right to utterance'. Agamemnon's question was addressed to the old man, who had appealed to him, but Menelaus asserts his right to be heard first; cf. 320 βλέπον εἰς ἡμᾶς, where ἡμᾶς is emphatic. λέγειν is an exegetical infin.; cf. Orest. 1153 πάσαις γυναιξὶν ἀξία στυγεῖν 'worthy of detestation'. Soph. O. T. 1204.

321. The point of the question (as Vater observed) lies in the play on the name Ἀτρεὺς (κατὰ τὸ ἄτρεστον ὀρθῶς αὐτῷ (Atreus is meant) τὸ ὄνομα κείται. Plato *Kratylus* 395 B); cf. Aesch. P. V. 85 ψευδωνύμως σε δαίμονες Προμηθεῖα | καλοῦσιν· αὐτὸν γὰρ σέ δεῖ προμηθέως. To a modern reader this etymologizing is apt at first sight to appear incongruous, and beneath the dignity of tragedy. But there is in it



nothing of the "ill-conceal'd delight of the punster". To Greek feeling the cry of *Aias*, αἰαῖ· τίς ἂν ποθ' ᾤθ' ὧδ' ἐπάννυμον | τοῦμόν ξυνοίσειν ὄνομα τοῖς ἐμοῖς κακοῖς; (Soph. *Aias* 430), was no frivolous play on similar sounds, but a recognition that for the bearer of the name there had been set a sign and a warning, could he but have read it, from some mysterious source (προνοίαισι τοῦ πεπρωμένου), of his own relation to the things that were to be. For those who believed that language, "invented by a god or by one like unto them", was bound to thought by so close and mysterious a tie, the affinities of words had a significance that has disappeared from the later world.

324. γε is frequently added after πρὶν in negative sentences, cf. Soph. *Trach.* 415 οὐ, πρὶν γ' ἂν εἶπης κτλ. (Cf. Aesch. *P. V.* 481, *Theb.* 1048, *Ar. Frogs* 78.)

325. ἦ γάρ in surprised enquiry, cf. *Orest.* 739. Aesch. *P. V.* 757. Soph. *Ant.* 44.

326. "Yes (γε) I opened it and know to your sorrow the mischief you wrought by stealth". The accus. κακά is governed by οἶδα supplied from οἶσθα in the line preceding. For ὥστε in stichomuthia where the speaker is answering the thought implicit in a previous remark, cf. Hek. 249 EK. ἔσωσα δῆτ' ἄν, ἐξέπεμψά τε χθονός; ΟΔ. ὥστ' εἰσορᾶν γε φέγγος ἡλίου τόδε. (i.e. yes, but for you I should not have been alive to-day). *El.* 273.

327. ποῦ δὲ κάλαβες καὶ emphasizes the verb; "where did you catch him?" When καὶ follows an interrogative, the speaker expresses no incredulity as to the fact expressed by the verb; his enquiry relates to further details concerning it; cf. *Hippol.* 1171 πῶς καὶ διώλετ'; εἰπέ. φρενός causal genit. (*Gr. Gr.* 225, 3), used in exclamations either with the article (cf. *Ar. Ach.* 64 ὠκβάτανα τοῦ σχήματος. "City of Ekbatana! What a get-up!"), or without, cf. *Or.* 412 οἶμοι διωγμῶν. Compare with the phrase here *Troad.* 624 αἰαῖ, τέκνον, σῶν ἀνοσίων προσφαγμάτων.

330. "Because the whim provoked me"; κνίξιν usually of painful irritation, "to gall".

331. τὸν ἑμὸν οἰκεῖν οἶκον like the English "be master in my own house" means "manage my own affairs"; cf. (with Monk) *Androm.* 581 πῶς; ἦ τὸν ἑμὸν οἶκον οἰκήσεις μολῶν | δεῦρ'; οὐχ ἅλις σοι τῶν κατὰ Σπάρτην κρατεῖν; ἑάσομαι passive. This form of the future can have in tragedy either a middle or passive sense. Other exx. of the passive meaning are *Orest.* 440 οἴσεται. *Alkest.* 322 λέξομαι. *Hel.* 1426

διδαξόμεσθα. Herakl. 334 μνημονεύσεται. (Cf. also Pind. Ol. viii 45 ἄρξεται.)

332. πλάγια φρονεῖς 'crooked is thy dealing' &c. The alliteration of the repeated article adds bitterness to the taunt, cf. Aesch. P. V. 941. Soph. O. T. 371. So with a similar effect, Orestes, sneering at the uxoriousness of Menelaus, says οὐκ ἐκείνος ἀλλ' ἐκείνη κείνον ἐνθάδ' ἤγαγεν (Eur. Orest. 742). νῦν of the time just past, αὐτίκα of the near future; as "just now" and "presently". Cf. *infra*. 1105 αὐτίχ' εὔρεθήσεται. For νῦν referring to the immediate past, cf. I. T. 327, τὸ νῦν ὑπεῖκον.

333. MSS. ἐκκεκόμεψουσai· πονηρὸν γλῶσσ' ἐπίφθορον σοφή. Ruhnken (Tim. p. 154) gave εὔ κεκόμεψουσai. Hermann remarked on Matthiae's ἐκκεκόμεψουσai πονηρὸν· that Euripides would have said πονηρά. "Thou hast urged evil counsel with subtle skill; hateful is a clever tongue". To M.'s accusation of shifty conduct Agamemnon retorts that Menelaus had induced him by skilful sophistry (cf. 97 πάντα προσφέρων λόγον | ἔπεισε τλῆναι δεινά) to consent against his better feelings to a desperate remedy. For the meaning of σοφός here cf. Med. 580 ὅστις ἄδικος ὦν σοφὸς λέγειν | πέφυκε κτλ. Bacch. 393 τὸ σοφὸν δ' οὐ σοφία. This distinction between "cleverness" and "wisdom" had in Euripides' time been very clearly exemplified by some of the later sophists, who, after the degenerate turn taken by the sophistic movement, devoted themselves to making a reputation by the cultivation of a style of discourse whose aim was merely controversial success. To non-plus an opponent by evading the issue or catching at words constituted the triumphs of the "eristic" rhetoric. Its novelty and superficial effectiveness attracted considerable attention, as we might infer from the frequent allusions in the writings of Euripides, whose interest in philosophy disposed him to view the eristics with little favour.

334. "True, but a *mind* inconstant..." νοῦς is emphatic, opposed to γλῶσσα in the preceding line. δέ γε for these particles in retort cf. *supr.* 21, n. σαφές cf. Orest. 1155 φίλος σαφής 'a true friend'. Herc. fur. 55.

335 f. MSS. οὔτοι καταινῶ λIαν σ' ἐγώ. Böckh and Hermann οὔτε κατατενῶ. "Seek not thou to turn from the truth, nor for my part will I insist too far". In Plato *Ti-maeus* 63 c κατατεινόμενον occurs with the meaning "offering resistance" (cf. Eur. Hek. 132), but there seems nothing exactly parallel to the active signification here. μήτε οὔτε

have each their proper force; for the combination cf. Soph. Ant. 686 οὐτ' ἂν δυνάμην μήτ' ἐπιστάμην λέγειν.

337. ἄρχειν Δαναΐδαις 'to be the leader of the Greeks against Ilion'. This passage has been cited as an instance of ἄρχειν in the sense of "to rule" governing a dative, a construction found (though rarely) in tragedy, cf. Androm. 266 Ἐλλησιν ἄρξουσιν: and twice in Homer (Ebeling). The addition of πρὸς Ἴλιον clearly shows the usual meaning to be proper here.

338. If a distinction between θέλειν and βούλεσθαι is intended here (βουλούμενος with conscious purpose; θέλων with no disinclination), we must suppose Men. to be speaking with caustic irony:—"as to appearances not desiring it, but as to intentions ready enough" i.e. as to really wishing it, well—you had no scruples to overcome. But more probably the poet in this place treats the words practically as synonyms. In fact θέλειν often occurs in tragedy where only by a strained interpretation can it be distinguished from βούλεσθαι. The latter word Aeschylus seldom uses at all, while in Eur. it is particularly common. Yet in many places Euripides has θέλων where purpose is evidently implied, cf. *infr.* 770. Androm. 1095. See also note on l. 340. For the dat. τῷ δοκεῖν 'in respect of', cf. I. T. 850 γένει μὲν εὐτυχούμεν.

340. τῷ θέλοντι δημοτῶν δημοτῶν is a partit. genit. In prose the whole phrase would be τῷ βουλομένῳ τῶν πολιτῶν (cf. Plato *Ἰατὺς* viii 850 A τῶν ξένων τῷ βουλομένῳ): with the expression here compare Soph. *Aias* 1145 ἀλλ' ὕφ' εἵματος κρυφείς | πατεῖν παρεῖχε τῷ θέλοντι ναυτίλων.

342, 3. πρίσθαι τὸ φιλ. κτλ. 'to bid for popularity against all comers'. ἐκ μέσου is explained by Brodaeus as equivalent to the Lat. *in medio positum*, of a prize for which all may contend. These lines give a lively and effective sketch of the policy and conduct of a candidate for popular favour. Nor have the methods of courting τὸ φιλότιμον greatly altered since Agamemnon's time. μεταβαλὼν with accus. in sense of 'taking in exchange', as Lat. *mutō*; cf. *infr.* 363. The Greek fulness of expression inserts ἄλλους, though it is already implied in the verb of exchanging, and therefore not necessary to the sense.

345. ἔσω τε κλήθρων σπάνιος is explanatory of δυσπρόσιτος, "difficult of access, because you kept at home and were rarely seen"; cf. the account given of Nikias by Plutarch δυσπρόσιτος ἦν καὶ δυσέντευκτος οἰκουρῶν καὶ κατακεκλεισμένος (Nik. v 526, 1). For τε in explanatory

apposition cf. Troad. 1034 κάφελου ψόγον τὸ θῆλύ τε, 'the reproach of effeminacy'; cf. *supr.* 252.

346. **πρ. μεγάλα** so El. 1359 εὐδαίμονα πρᾶσσει.

347. **βέβαιον** cf. 334. This is Menelaus' first point in his case against Agamemnon. He complains that there is no depending on him.

349. "This is the first point in which I reprove you, the first in which I found you fail". *ἴνα*, where; cf. *infr.* 459.

350 f. **χῶ Παν. στρατός** sc. ἦλθε, cf. Troad. 863 ὁ γὰρ δὴ πολλὰ μοχθήσας ἐγὼ | Μενελάος εἰμι καὶ στράτευμ' Ἀχαιῶν. οὐδὲν ἦσθα cf. Androm. 641 σὺ δ' οὐδὲν εἶ. *infr.* 968.

354 f. **μῇ ..ἐμπλήσας** the participle with *μῇ* is equivalent to a protasis (Gr. Gr. 271) *εἰ μὴ ἐμπλήσειας*, 'you were in distress at the thought of not occupying &c.' **χιλίων** cf. I. T. 10 *χιλίων ναῶν στόλον* | Ἑλληνικὸν συνήγαγ' Ἀγαμέμνων ἄναξ, and v. *supr.* 174, n.

356. **τίνα δὲ πόρον** κτλ. *δέ* is in both MSS. inserted by the second hand. Nauck conjectures *τίν' ἀπορῶν* (*ἀπόρων* Weil) *εὖρω πόρον*;

In Greek a double question is not uncommon; cf. Hel. 1270 *τί δὴ τόδ' Ἑλλὰς νόμιμον ἐκ τίνος σέβει*; &c.

358 f. **θῦσαι...ἔσεισθαι**. For the present and future following *εἶπε* see *supr.* 90 ff. Cf. also Aesch. Cho. 279—284.

359. **φρένας** accus. of *specification* or *respect* (Gr. Gr. 215); cf. Hom. Il. ix 559 *γέγηθε δέ τε φρένα ποιμήν*.

360 f. **ἄσμενος** Menelaus in his vexation is unjust to Agamemnon,—the manner of whose yielding is described by Aeschylus thus (Ag. 217) *ἐπεὶ δ' ἀνάγκας ἔδω λέπαδνον...ἔτλα δ' οὖν θυτῆρ γενέσθαι θυγατρός*, and we have had in this play Agamemnon's own account of the matter *supr.* 97 &c. But it is quite in keeping with Agamemnon's character, as drawn by Euripides, that he should have given his consent to a course of action proposed to him as a way out of a difficulty without fully considering all that was implied in that action. (This is perhaps illustrated by what Klytaem. says of Agamemnon's sacrifice of his daughter (Soph. El. 546), *οὐ ταῦτ' ἀβούλου καὶ κακοῦ γνώμην πατρός*;) So "you welcomed the means of deliverance", says Men., "shut your eyes to the price that bought it, and shuffle out of the payment now". **οὐ βίᾳ** is not added pleonastically to *ἐκῶν*, as in such phrases as *πρὸς χάριν τε κοῦ βίᾳ* Soph. frag. 26, and the like, but is an answer to an exclamation or gesture of dissent on the part of Agamemnon at the word *ἐκῶν*. Cf. *ἔχ' ἥσυχος*, *infr.* 1132.



362. **πρόφασιν** cf. Bacch. 224 (Gr. Gr. 215. 2).

363. **λῆλυσθαι**, κτλ. "you are caught sending a different message to the effect that, &c." **μεταβαλὼν** supplementary partic. in agreement with the subject of the verb, cf. *infr.* 406 **δείξεις γεγώς**.

364. **μάλιστα γέ** 'just so'. [It is possible that L. Dindorf's conj. **κάλλιστά γε** may be right, since the two words are frequently confused by copyists: see Porson Phoen. 878.]

365. "This very sky above us was witness to your conduct then". **τάδε**, i.e. **πέμπεις** (360)—**γαμουμένην**. But the expression is awkward; **τάδε** often enough refers to what precedes, but not to anything so remote as in this case it must. It is not an objection to **ἤκουσεν** that the message was *written*, since a similar looseness of phrase is sometimes found, cf. Aesch. P. V. 21 **οὔτε φωνὴν οὔτε του μορφὴν βροτῶν | ὄψει**.

367. **ἔχοντες** sc. **τὰ πράγματα**, cf. Thukyd. iii 72, 1. Wecklein's conj. **ἐγκονοῦσι** for **ἐκπονοῦσι**, is tempting, but there is perhaps hardly sufficient reason for altering the text.

368 f. **τὰ δ' ἐνδίκως** κτλ. 'but some as they deserve (sc. **ἐξ. κακῶς**), being of themselves unable to keep their city safe'. **ἐνδίκως** because their misfortunes arise from their own feebleness, not from external troubles (**γνώμης πολ. ἀσυνέτου**).

370. **Ἑλλάδος** causal genit. cf. *infr.* 677.

371. **τοὺς οὐδένας** cf. Androm. 700 **οὔντες οὐδένες**, "nobodies".

373. **μηδὲν ἂν χρείους** PC. **μηδέν ἂν χρέους** P<sup>2</sup>C<sup>2</sup>, which is obviously corrupt, nor has the reading yet been satisfactorily restored. I have adopted **ἄρα** (Nauck) and **γένους** (Monk) in default of anything better.

374. "Mind must the general have, since any man with shrewdness is governor of a state". To direct an army, according to Menelaus, requires greater ability than to manage political affairs.

376. **κασιγνήτοισι** is emphatic.

378. **μὴ λίαν ἄνω** κτλ. cf. Eur. Alkm. frag. 82 **ἐς ὄγκον δ' οὐκ ἄνω βλέπειν τύχης**. With the form **σωφρονεστέρως** in the comparative cf. **βεβαιότερως, καλλιόνως** (Plat. *Theæt.* 169 E, &c.).

381 f. **δαινὰ φυσᾶς** cf. *supr.* 125. **αἵματ. ὕμμα** 'face flushed with anger'. **κέχρησθαι** "want"; cf. Ion 1199 **πώματος κεχρημέναι**. So Kallim. *hymn to Zeus* 12 **κεχρημένον** *Ελλειθυίης*.

383. **ᾧν** for **ἐκείνων**, ᾧ (Gr. Gr. 210 f.). Attraction in relative sentences is employed more freely by Aeschylus and Sophokles than by Euripides. His use of it is moreover restricted to the simple forms **ᾧν**

ἦς οἷς (not ὅσων ὥνπερ &c.), nor does he employ it in clauses where the verb is in the subj. or optat. (cf. Soph. Trach. 399 subj.); see Förster *quaest. de attract.* p. 70 f. It is doubtful whether there is any instance of this attraction in Homer. In the passage which Kühner cites for it (*ausführl. Gramm.* § 555, 2) Il. v 265 τῆς γάρ τοι γενεῆς ἦς Τρωτ' περ εὐρύοπα Ζεὺς | δῶκε κτλ. ἦς is better explained as an ablative genit. expressing the *source* or *origin*.

384. ὁ μὴ σφαλῆς μὴ is generic, 'one who has not, &c.'

386. τὸ λελογισμ. παρείς 'casting discretion to the winds'. Thompson on Plato *Phaedrus* 246 E points out that neither ἐξ ἐνὸς λόγου λελογισμένου ('on any principle of sound reason') there, nor λελ. here need be taken as passives. Cf. *infr.* 922 λελογισμένοι.

388. Monk's conj. μετεθέμην εὐβουλίαν (in support of which he cites Or. 254 ταχὺς δὲ μετέθου λύσσαν, ἄρτι σωφρονῶν) would involve but a very slight change, but the MSS. reading is possible Greek, and does not seem to call for alteration.

389. κακὸν λέχος 'a bad wife'; cf. *supr.* 103.

390. Cf. Med. 879 θεῶν πορίζοντων καλῶς. Or. 667.

391 ff. κακόφρονες 'misguided'; so κακῶς φρονοῦντες ('mistaken') Med. 250. Cf. Aesch. Theb. 874 δύσφρονες. For the ο lengthened before φρ cf. Suppl. 744 (κακόφρων), and see on *infr.* 636.

The suitors "swore the oath in their zeal to win the bride, but it was Hope—a god, I think—that e'en brought it to pass, rather than you or strength of yours". Ag. is protesting against the assumption of Menelaus that his interests are entitled to rank before everything—even the reluctance of a parent to sacrifice his child. "You push", he says, "your claims too far. You may demand from the suitors the strict fulfilment of their bond (οὗς λαβὼν στράτευε, 393), but not my daughter's life". If we understand the passage thus, the objections which have been taken by critics to its logical coherence appear to be avoided. οἶμαι μὲν an answering clause with δέ, 'but you may not agree' or the like, is left to be understood. The effect is to lay a certain emphasis on the verb, cf. Or. 8 ὥς μὲν λέγουσι. *infr.* 859. θεός cf. Theognis 1135 ἐλπὶς ἐν ἀνθρώποισι μὲν θεός (v. *ib.* 637 f.). Monk cites Verg. Aen. ix 185 *an sua cuique deus fit dira cupido?*

395. παγέντας cf. Aesch. Ag. 1198 (si ver. lect.) ὄρκος, πῆγμα γενναίως παγέν.

396. κοῦ Lenting (Androm. 307), MSS. καί. "And your fortunes shall not prosper in despite of justice by vengeance wrought by you

on a worthless wife, while me days and nights consume with tears, &c." Retaining *καί* the same sense would be given if we suppose the negative force of the preceding *οὐκ* to be carried on, but the very slight change to *κοῦ* makes the sentence much easier and more natural. *τὸ σόν* "your interest"; cf. Plat. Gorg. 455 c. Soph. El. 251 *τὸ σὸν σπεύδουσ'* ἄμα | *καὶ τοῦμόν αὐτῆς ἦλθον*. Cf. *infr.* 482 *τοῦμόν*.

400 f. For *ῥάδια* Stadtmüller (Fleck. Jahrb. Bd. 133 p. 472) proposes *καίρια*: but the sense "easy to understand" seems defensible and appropriate. *θήσω καλῶς* a common formula, cf. Or. 511. Aesch. Ag. 173. &c. v. *infr.* 672.

404 f. *κεκτήμην*. There is no evidence in Attic inscriptions of a pluperf. without the syllabic augment (see Meisterhans Grammat. d. att. Inschriften<sup>2</sup> p. 135); cf. however *καθῆστο* Bacch. 1102, and *καθήμεθα* Soph. Ant. 411 with Prof. Jebb's note. In meaning *κεκτ.* has the force of an imperfect, and the tense is here used, as often, to express what the speaker now recognizes to be the fact. In these cases *ἄρα* is often added, cf. *infr.* 882, 944. M. "Ah me! I find, poor wretch, that I have no friends". A. "Yes, you have, when you do not seek your friends" (*τοὺς φίλους*) destruction".

406. *γεγώς* cf. *supr.* 363, n. Orest. 802.

407. MSS. *συνσωφρονεῖν σοι βούλομ' ἄλλ' οὐ συννοσεῖν*. text Plutarch *de discr. adulat. et amic.* p. 64 c. Cf. Soph. Ant. 523 *οἱ τοι συνεχθεῖν ἀλλὰ συμφιλεῖν ἔβην*. It has been held that the form of the line in Plutarch is due merely to a confused reminiscence of this verse of the Antigone, but we find more than once distinct echoes of Sophoklean expressions in Euripides, cf. Herc. fur. 101—104. El. 379. *συννοσεῖν* of "frenzy" as opposed to *σωφρονεῖν* "sober sense" (cf. *νοσεῖ* 411).

409. For *ἐμέ* following *με* without special emphasis, cf. Soph. O.C. 811 *μηδὲ με* | *φύλασσ' ἐφορμῶν ἔνθα χρὴ ναίειν ἐμέ*.

411. For *δέ* in stating an objection cf. *infr.* 1458.

414. It is a general rule in tragedy that a line is not divided between a person already on the stage and a fresh arrival. In this case the hurried entry of the messenger with tidings of the near approach of Klytaem. and her suite excuses his interruption of Menelaus while still speaking. Similarly Odysseus in Soph. Phil. 974 excitedly interrupts Neoptolemus. Cf. also Hel. 1514, where the messenger (though not with his first words) exhibits his impatience to tell his news by striking in before Theoklymenus has time to complete his line.

416. *ᾠνόμαζες* cf. *supr.* 281.

418. ὥστε τερφθείης ἰδών. The edd. generally adopt some correction of ὥστε (ὡς τι Herm. ὥστ' ἂν ἡσθείης Hennig) and make the clause dependent upon ὁμαρτεῖ. It seems preferable to take ὥστε as merely prefacing a parenthetical remark, "therefore, may'st thou have joy when thou seest him"; nor is this unsuited to the somewhat stiff and involved style in which the messenger expresses himself.

419. δωμάτων ἐκδημος cf. *infr.* 805, 982 (Gr. Gr. 228 N. 2). Cf. Aesch. Eum. 893 πάσης ἀπήμον' οἰζύος.

420 ff. "But, as they were on a long journey, now beside a fountain's gracious stream they are easing their delicate feet, ladies and steeds alike". ἀναψύχουσι is a general term for the refreshment afforded to the travellers after a long drive by walking on the grass round a spring (cf. 422), and to the horses by standing in its waters. ὥς = ἐπεί, in causal sense. μακρὰν ἔτ. the more usual meaning of the phrase is 'making a long speech' (Aesch. Ag. 1297, &c.).

423. γευσάιατο an Ionic form not rare in tragedy, cf. Hel. 159 ἀντιδωρησαίαιτο. For exx. from Aesch. and Soph. see Rutherford. *New Phryn.* p. 431.

429. ἐν πᾶσι κλεινοί should I think be taken together, "judged famous with one consent, and the observed of all observers". ἐν πᾶσι, 'in the opinion of all men', cf. Hipp. 988 οἱ ἐν σοφοῖς φαῦλοι. Eur. *frag.* 349. περιβλεπτοί like ἀπόβλεπτος Hek. 355; cf. also Phoen. 551.

433. προτελίζουσι cf. *infr.* 718 προτέλεια. Artemis was one of the divinities to whom offering was made before marriage (cf. 1114). On the audience who are in possession of the situation the tragic irony of the phrase would not be lost.

435. τὰπὶ τοισ(δ)ε *id quod proximum est*, cf. Ar. Plut. 56 ὅστις εἰ φράσον, | ἢ τὰπὶ τοῦτοις δρῶ; ἐξάρχ. κανᾶ is to "make a beginning of the sacrificial rites with the baskets" (cf. ἀπάρχεσθαι τρίχας), i.e. by taking from the basket (τὸ κανοῦν ὅλας ἔχον Ar. *Peace* 948) the barley-meal, which was then sprinkled over the victim and altar.

436. στεφανοῦσθε the plural though following ἐξάρχου since the messenger is including both Ag. and Men. in his address (cf. *infr.* 1368 μήτερ, εἰσακούσατε), while at εὐτρέπεζε he turns to Menelaus.

438. λωτός cf. *infr.* 1036, 576.

440 f. ἐπήνεσ(α) cf. *supr.* 136. ἰούσης τῆς τύχης "as fate moves on its course". At this point the messenger retires leaving the brothers alone.

442 f. φῶ... ἄρξομαι cf. *infr.* 455. ἀνάγκης ζεύγμ. cf. the metaph. in Aesch. Ag. 217 quoted on *supr.* 360.



444. ὑπήλθε cf. *supr.* 67. σοφισμάτων cf. *infr.* 744.

447 ff. αὐτοῖς sc. τοῖς δυσγενέσι. The vulgar can "weep, and tell their unhappiness; while to the man of noble birth come miseries none the less, but we" (the high-born) "have dignity to rule our lives and are in bondage to the mob". Writing ταῦτά for the usual ταῦτα we have a clear and pointed sense, 'the γενναῖοι φέσιν are as much the prey of ἀνολθα as the low-born, but must hide their sorrow from the public gaze'. *Noblesse oblige*. Most edd. follow Musgrave in transposing ἀνλθα ἅπαντα. Monk retaining the MSS. order makes ἅπαντα ταῦτα refer to the following clause προστάτην—δουλεύομεν. In l. 450 both MSS. give δῆμον. Plutarch Nikias v p. 526, 4 has ὄγκον, which is probably the true reading, since its likeness of sound to ὄχλῳ makes the coupling of the two words strongly ironical. Cf. Ennius *Iph.* viii plebēs hoc regi antestat: in luctū licet | lacrumāre honeste plebi, regi nōn licet.

455. συμβάλω PC. An easy correction would be συμβαλῶ, which some edd. adopt, but the change of mood is not uncommon, cf. *supr.*

442. Soph. Trach. 973 τί πάθω; τί δὲ μήσομαι;

456. ἐπὶ κακοῖς ἐλθ. 'coming in the midst of the troubles, &c.' ἐπὶ with dat. of the attendant circumstances, cf. *infr.* 541.

459. ὧνα (where) 'a matter wherein.'

461. "Αἰδης... νυμφεύσει Antigone in a similar case says of herself, 'Ἀχέροντι νυμφεύσω (Soph. Ant. 816, cf. *ib.* 654); and, since νυμφεύειν can be said also of the man, *ducere uxorem* (Ion 819 νυμφεύσας, &c.), it might here be used of Death as the bridegroom. Cf. Shaksp. Rom. and Jul. iv 5 *death is my heir; | my daughter he hath wedded*. But the meaning appears rather to be "attend her marriage" (*v.* 458); cf. Meleager Anth. P. vii 182 οὐ Γάμον, ἀλλ' Ἀἰδαν ἐπινυμφίδιον Κλεαρίστα | δεξατο, κτλ. The idea which is thus conceived of the presence of the god of death also finds expression in ancient art. On a fragment of a relief which deals with the story of Medea, Hymen the god of marriage, who presides over the nuptials of Jason and Glauke, bears in his hand the symbols of Death, signifying the approaching fate of the bride. See Wecklein, *Medea Einleit.* p. 20.

462. ἵκετεῦσαι. For the aor. infin. after οἶμαι cf. Plato Protag. 316 C τοῦτο δὲ οἶται οἱ μάλιστα γενέσθαι, εἰ σοὶ συγγένοιτο.

466. οὐ συνετά is explained by ἔτι γὰρ κτλ., συνετῶς being pathetically added to imply that the child's manner when his sister was taken from him would be eloquent enough to his father; cf. *infr.* 1245 σιωπῶν λίσσεται, with 1243.

472. **κράτος** 'victory'. So in the plur. **κράτη** Soph. Ant. 485.

476. **ἐπίτηδες** 'to serve a purpose', i.e. 'deceitfully'. (Cf. **καιρίως** Aesch. Ag. 1372.)

478. **ἀνταφῆκα** sc. **δάκρυον**.

480. **οὐκ εἰς σέ δ.** **κτλ.** 'not one to cause thee dread, nay, I will place myself in thy position now'.

482 f. **ἀνθ. τοῦμόν** 'prefer my interest to your own' (cf. *supr.* 396). **τάμα** in the next line balancing **σέ** hardly differs from **ἐμέ**, cf. *Androm.* 235 **ὡς δὴ σὺ σώφρων, τάμα δ' οὐχὶ σώφρονα.**

486. **εἰ—ἰμείρομαι.** For the indicative in the protasis followed by **ἄν** with optat. in the apodosis, see *Gr. Gr.* 273 f.

487. **ἀδελφόν, ὅν μ' ἤκιστ' ἐχρήν.** With this should be compared the remarkable passage in Soph. Ant. 904 ff. (cf. Herod. iii 119). See *Patin Eurip.* i p. 21.

489. **ῆ** is the older Attic form of the 1st sing. imperf. of **εἰμί**: **ῆν** is however required by the metre in several places in Euripides, as *infr.* 944, Hippol. 1012; cf. *Rutherf. l. c.* p. 242 f. In Aesch. and Soph. the verse always admits **ῆ**.

490. **οἶον ῆν κτείνειν** cf. *Med.* 35 **οἶον πατρώας μὴ ἀπολείπεσθαι χθονός.**

492. **ἐννοουμένῳ** the dative as though **εἰσηλθέ μοι** had preceded; cf. *Med.* 57 **ὥσθ' ἑμερός μ' ὑπῆλθε...λέξαι μολούσῃ δεῦρο κτλ.**

498. "Whatever is thy concern in the oracles about thy daughter, let them not concern me; I make over to thee my part therein". **τοῦμόν μέρος**=my claims. Men. says that any rights which he has as the person on whose behalf the expedition started he will resign, and Ag. may consider only himself and his own interest in deciding what to do. **θέσφατα κόρης** object. genit. cf. *infr.* 842. *Med.* 541.

500. I have followed Weil in placing a question mark after **λόγων**. **ἀλλά**=*at enim*, cf. Hippol. 966, 7.

502. **τρόποι** 'ways'; with a suggestion of **τρέπεσθαι** in the sense "turns".

503. **βελτίστοις** seems best taken as neut. "adopt the best course as occasion arises" (**ἀεί**).

504 f. Compare with these two lines Ion 735—7.

507 ff. **ὑπ. τοὺς λόγους** 'the course which you advise'; **ὑπέθηκας** 'suggest', a sense commoner in the middle. In the following words, **ταραχὴ δ'...πικράν** Ag.'s thoughts carry him back to the stormy passions by which ere now in the history of his family brothers had been

estranged. At 511 he reverts abruptly to the crisis of the moment. ἀπέπτυσσα κτλ. 'I loathe this nature of kinsman's bond with its bitterness to both', i.e. ἀλλήλων πικρὰν οὔσαν.

511. ἀλλὰ... γάρ 'But vain thy words, for we are come &c.' ἀλλά is used elliptically, introducing a sudden turn of thought.

515. νιν i.e. Iphigeneia.

516. τοῦτο 'in that point' (Gr. Gr. 214 N. 2). ἐκεῖνο refers, as often (cf. 522, 1133), to what follows.

517. τὸ ποῖον; For the art. cf. Aesch. P. V. 249. Soph. O. C. 893.

519 ff. θάνη It is not surprising that Men., who in order to further his own plans could require the life of his own niece, should speak lightly of making away with the seer. Ag. (520) does not reply directly to this proposal, but relieves his feelings by a bitter reflexion on the person who stands in the way of his schemes. So Oedipus (Soph. O. T. 387) in his irritation at the words of Teiresias flings at him an insinuation of corrupt motives; and Kreon in a like situation (Ant. 1055) says τὸ μαντικὸν γὰρ πᾶν φιλάργυρον γένος. Menelaus (521) while agreeing (γε) with Ag.'s strictures, by the addition of παρὸν presents again his suggestion that matters would be simplified if Kalchas were *put out of the way*. "Yes, and good for nought and profitless—when with us".

523. ὃν μὴ a conditional relative with indefinite antecedent. For the optat. in the apodosis after the indic. (φράξεις) in the protasis, cf. *supr.* 486.

524. Σισύφειον Odysseus' mother, Antikleia, had been married to Sisyphus before she was taken to wife by Laertes; cf. Soph. Phil. 417 οὐμπόλητος Σισύφου Λαερτίῳ, 'the son of S. foisted upon Laertes'.

526. ποικίλος 'subtle in device'; so Hesiod (fr. xxxii 4) calls Sisyphus αἰολομήτης. ὅχλου μέτα 'on the side of the mob', a *partie pris*, a prose expression. It is a peculiarity of Euripides' style (especially evident in this play and the *Bacchae*) to use the prosaic μετά, c. genit., instead of the poetic σύν, with much greater frequency than the other tragedians. (Tycho Mommsen.) The two prepositions are used as synonyms by Soph. in the parodos of the *Antigone* (115 f.) in consecutive lines. In Aesch. the preference for σύν is very decided.

527. φιλοτιμία μὲν ἐν. 'Ambition he is enslaved by', i.e. so far, I agree with you. For this use of μὲν see on *supr.* 392.

530. κατὰ ψεύδομαι inserted parenthetically, with the effect of

marking more clearly the antithesis ὑπέστην )( ψεύδομαι. Observe in this line the exception to Porson's canon. The same occurs in two other passages of similar rhythm, Hek. 724 οὐδὲ ψαύομεν. Androm. 346 ἀλλὰ ψεύσεται. (Cf. also Ion 1.)

531. ὁς ξυν. στρατόν 'and he carrying away all judgment of the army, &c.' Cf. Kallim. *ep.* 47 (= *inc.* v Schn.) εἶπα, καὶ ἅ Νέμεσις με συνάρπασε.

534 f. It is a question whether we should understand ἡμᾶς with ξυναρπάσουσι. I think it on the whole best to take both it and κατασκ. with γῆν, which in tragedy often = πόλιν (cf. Valckn. Phoen. 6 and Kuster's note there cited):—"will destroy and raze to earth the city, Cyclopean walls and all"; cf. Med. 164 αὐτοῖς μελάνθοις διακναιομένους.

537. ἡπόρημαι an unusual use of the perf. pass. of ἀπορέω in the sense of the active.

538 f. φύλαξον...ὅπως ἂν (Gr. Gr. 261 N. 1) cf. Hel. 742 φρουρεῖν ὅπως ἂν...σωθῶμεν.

541. ἐπὶ 'with'. In πράσσω κακῶς the same double sense which is sometimes found with εὖ πράττειν, 'doing well', and 'faring well' (Plat. *Gorgias* 507 C, &c.), is perhaps suggested.

542. ὑμεῖς τε σιγῇν κτλ. The chorus of Chalkidian women have, as mere strangers, no interest in not informing Klytaemn., but their silence is necessary to the progress of the play.

543—606. First Stasimon. "Love", sing the chorus, "makes glad the life of man, but lawless excess brings sorrow in its train. Mine be it to keep the golden mean. Some are by nature prone to err, but the path of duty is clear, leading men to virtue and a glory that grows not old. Thus it is that states are preserved (571). Of sin none can see the end. Paris (573), a shepherd on lonely Ida, was distracted by mad longings, and lured Helen from her husband's home. Hence the arming of heroes and beginning of strife."

In the strophe (543—557) we have an exact description of the thoroughly Greek conception of σωφροσύνη and τὸ μέτριον—the reasonable mean between joyless asceticism and abandoned license. Compare Med. 627 ff. a passage which exhibits a striking parallelism both in thought and expression.

543 ff. "Blessed are they who in measure due have their share in marriage bliss when Aphrodite's sway is mild, and enjoy a quietness unruffled by mad desires; for, where desire is, there does Love bend his bow with arrows twain of charm, and one is for fate of happy days, and



one for life's undoing." γαλανεία χρ. see on *supr.* 88. Cf. Plato *Phædo* 84 A (ἡδονῶν καὶ λυπῶν) γαλήνην παρασκευαζουσα. μετρίας θεοῦ cf. Hippol. 443 Κύπρις γὰρ οὐ φορητός, ἦν πολλὴ ῥυτί. *infr.* 557. As to the construction θεοῦ—λέκτρων Ἀφρ. see on *supr.* 132.

552. νιν neut. referring to τὸ δέ, not to Ἐρως as the sense of the passage shows. Cf. Schiller; Jener bringt selige Freuden, | dieser mordet das Glück: | reizende Göttin, den zweiten | wehre vom Herzen zurück!

557. πολλάν cf. *supr.* 313 n. In Ar. *Frogs* 1046 Aeschylus is made to say to Euripides, in allusion to the supposed matrimonial infelicities of the latter, ἀλλ' ἐπὶ τοι σοὶ καὶ τοῖς σοῖσιν πολλὴ πολλοῦ πικάθητο (sc. ἡ Ἀφροδίτη).

563. τό τε γάρ κτλ. 'A modest temper is itself wisdom, and has the rare grace of discerning by reflexion where duty lies'.

569. κατὰ Κύπριν κρ. with regard to secret amours, i.e. by shunning them.

571. ὁ μυριοπληθής 'discipline (κόσμος) in its countless forms' in the case of men is opposed to the single virtue of chastity in which is comprised the ἀρετή of women. This distinction is in harmony with the Greek view which considered the province and duties of women to be properly confined within a very limited sphere.

572. μέζω proleptic.

573. "Thou didst come, O Paris, to the place where thou wast reared a herdsman among white heifers on Ida's mount" ἦτε epic form.

576. "Breathing on reeds an imitation of the Phrygian pipe of Olympus". The Olympus to whom was ascribed the invention of the pipe was a mythical personage, who lived (according to one account) in Mysia before the Trojan war. The Olympus who invented the enharmonic scale (ἐναρμόνιον γένος) and established the αὐλός by the side of the κιθάρα in Greek music (v. *infr.* 1036, 7 where both instruments are mentioned), was a real musician of Phrygian family who flourished *circa* 650 B.C. He was thus a little later than Terpander, who won the prize in a musical contest *circa* 676 B.C. In Greek literature the historical and legendary Olympus are often not clearly distinguished. As to the *Phrygian mode* itself, we find many allusions to the extraordinary effect produced on the mind by its mournful and passionate strains; cf. Aristot. *Pol.* 1340<sup>a</sup> 9 διὰ τῶν Ὀλύμπου μελῶν ταῦτα γὰρ ὁμολογουμένως ποιεῖ τὰς ψυχὰς ἐνθουσιαστικάς. Plato's criticism, *republic* 398 c ff., is well known.

579. εὐθηλοι 'with teeming udders'; cf. Bacch. 737 εὐθηλον πόριν.

581. ἄ—πέμπει cf. *infr.* 884.

582. ἑλεφαντοδ. δόμων the palace of Menelaus at Sparta. There is in Homer an allusion to this palace, wherein one might see the flashing of bronze and of gold ἡλέκτρον τε καὶ ἀργύρου ἥδ' ἐλέφαντος (Od. iv 72 ff.).

584. ἐν βλεφάροισιν ἔδωκας cf. Aesch. Ag. 1450 φέρουσ(α) ἐν ἡμῖν ὕπνον.

585. For τε answered by δέ cf. Plato *Euthyphro* 3 E σύ τε ἀγωνεῖ τὴν δίκην, οἶμαι δὲ καὶ ἐμὲ τὴν ἐμήν. Soph. Ant. 1096.

588. Ἑλλάδα as adj. in agreement with ἔριν.

590. At this point the chariot conveying Klytaemn., Iphigeneia, Orestes, and their attendant suite come into sight, entering probably by the πάροδος. The chorus prepare to salute them on their arrival.

595. εὐμήκεις cf. Empedokl. 15 ἐξ οἷης τιμῆς τε καὶ οἴου μήκεος ὀλβον.

597. τοῖς οὐκ εὐδ. 'in the eyes of'; cf. Med. 509 πολλαῖς μακαρίαν.

598—606. I follow the opinion of several editors in regarding these lines as an interpolation. The metre (as presented by the MSS.) is bad, and the synapheia of the system is interrupted after ἐπὶ γαῖαν. The sense, moreover, which is in itself hardly appropriate to the position of the chorus, is awkwardly expressed. A reference to the Appendix will show the readings of the MSS.

607—750. Second Epeisodion. Arrival of the party from Argos. They alight from the travelling chariot, and Agamemnon has to endure (640—685) and parry as best he may the questions prompted by the affection of Iphigeneia on meeting her father; and the enquiries (695—730) which a mother's solicitude impels Klytaemn. to urge with reference to her daughter's marriage. After a vain endeavour to persuade (731—741) Klytaemn. to return to Argos, Agamemnon is left alone to lament the failure of his schemes.

607. ὄρνιθα 'omen'; cf. Hel. 1051 κακὸς μὲν ὄρνις (v. *ib.* 748). The birds from whose flight omens were taken, were called strictly οἰωνοί (see *infr.* 1347), but the distinction is not always observed; cf. Aesch. Ag. 157 ἀπ' ὀρνίθων ὀδίων. Hes. *op.* 826 ὄρνιθας κρινων 'reading the signs of birds'; so Theokr. xvii 72 μέγας αἰετὸς αἰσιος ὄρνις. τόνδε is explained by the line following, being assimilated, as usual, in gender to ὄρνιθα.

612. εὐλαβούμενοι addressed, not to the chorus, but to Klytaemn.'s attendants.

614. The delicacy and feminine weakness of Iphigeneia thus incidentally dwelt on heighten the effect of the noble fortitude which she displays at the end.

615. νεάνιδες νεανίδες by synizesis.

620. ἀπαράμυθον when not reassured, 'when none is by to soothe'.

623. παλικῶ δαμείς ὄχῳ i.e. overcome by the motion of the chariot.

624. ἔγειρε 'awake!' the active used for the regular midl. ἐγείρου.

In Or. 294 Euripides similarly uses ἀνακάλυπτε 'unveil thyself'.

627. ἔξῃς μου ποδός = ἐξῆς ἐμοῦ, cf. Herc. fur. 336 ὁμαρτεῖτ' ἀθλίῳ μητροῖς ποδί.

631—6. Iphigeneia throws herself into her father's embrace (631—2). Klytaemn. in a less demonstrative manner greets her lord (633—4), and as he turns to respond to the queen's greeting Iphigeneia would have him yet spare all his attention to herself (ἐγὼ δὲ κτλ.), asking pardon for the importunity of her affection (ὀργισθῆς δὲ μή). The repetition of words has caused this passage to be held unsound, but it is in the situation a very natural and pathetic touch.

636. Notice in this line the vowels lengthened before δρ and χρ, which is contrary to the usual practice in tragedy. A vowel is generally made long before γμ γν, δμ δν, γλ βλ, but before other combinations of a mute and liquid it remains short, especially if in the final syllable of a word. The exceptions in the latter case are few; in El. 1028 the mss. give ἄρα κλύοντα κτλ. Cf. Alkest. 542. Aesch. Pers. 682. For statistics on this question, see Kopp *Rhein. Mus.* 1886 pp. 247 ff.

638 f. χρή sc. προσβαλεῖν. "τεκον cf. *supr.* 307 n.

640—676. The dialogue which follows is a masterly example of *tragic irony*. It will be observed that Agamemnon attempts to satisfy his daughter's more pressing enquiries by answers that may be ambiguously understood either of her marriage or sacrifice.

642. εὖ...ἐποίησας 'thou didst well to bring', i.e. 'I thank thee for bringing me'; cf. Med. 472 εὖ δ' ἐποίησας μολῶν.

643. τοῦτο i.e. εὖ.

644. βλέπεις ἔκκηλον as σεμνὸν βλέπειν, &c. ἄσμενος cf. *supr.* 641 (καὶ γὰρ πατήρ σέ).

648. "Smooth to kindly aspect the furrows of thy brow". δμια, countenance, corresponds here to our word "expression". μέθες ὀφρύν cf. Alkest. 777 προσώπῳ ξυνωφρωμένῳ.

649. "Lo! I have the joy I have in seeing thee, my child". A euphemistic expression, where more is meant than meets the ear. Cf. Med. 1011 ἡγγειλας οὐ' ἡγγειλας. Soph. O. C. 336. &c.

651 f. ἀπουσία. By this Ag. may intend Iph. to understand either his voyage to Troy or her own marriage; more probably, perhaps, the former. The next line is corrupt as it stands, but the general sense is preserved. Ag. cannot command his voice as he pronounces the words ἐπιούσ' ἀπουσία, and Iph. with a vague feeling of alarm says "I cannot tell whereof you speak &c."

654. εὐφρανῶ v. on *infr.* 834.

655. τὸ σιγᾶν οὐ σθένω cf. Soph. Ant. 78 τὸ δρᾶν...ἀμήχανος.

656. ἐπὶ τέκνοις 'with your children'.

657. "That is my wish; but my grief is that I cannot wish it".

659. ἄλλους a studied ambiguity, cf. Med. 1016. (v. *supr.* 309.) διολέσαντ' ἔχει the periphrasis with ἔχω denotes a continuance of the state whose beginning is expressed by the aor. partic. (Cf. Shaksp. *Rom. and Jul.* iv 3 poison...which the friar | subtly hath minister'd to have me dead.) Often however the force is merely that of a perfect.

664. ἀπαίρεις the present as in Med. 938 ἀπαίρομεν, cf. *infr.* 670, and on 1028.

665. The line is corrupt, as the two metrical solecisms show. Weil's correction εἰς ταὐτὸν αὖθις, ὦ θύγατερ, ἥξεις πατρί, "thou shalt meet thy father, O my daughter, once again" (i.e. in the realms of Hades), though not itself a very melodious line gives what was probably the sense of the original.

667. πλοῦς i.e. across the River of Death to the underworld, where she will remember how her father delivered her over to the altar.

670. οὐ' που 'can it be that...?' an affirmative answer is expected, though the question formally implies incredulity. So too, occasionally, in the stronger form οὐ' τί που, cf. Hel. 541.

672. θέμενος εὖ cf. Herc. fur. 605 εὖ θέσθαι, Bacch. 49. Cf. also *supr.* 401.

674. ξὺν ἱεροῖς 'with help of holy rites'; cf. *supr.* 358.

675. ἐστήξεις fut. perf. formed from perf. act., as τεθνήξω from τέθνηκα. Aesch. Ag. 1279 (τεθνήξομεν).

677. τοῦ μηδὲν φρονεῖν cf. *supr.* 370.

Racine in his *Iphigénie* (ii 2) has a scene in which he imitates with considerable success the fine irony of the foregoing dialogue:—



*Ag.* Les dieux depuis un temps me sont cruels et sourds. | *Iph.* Calchas, dit-on, prépare un pompeux sacrifice? | *Ag.* Puissé-je auparavant fléchir leur injustice! | *Iph.* L'offrira-t-on bientôt? *Ag.* Plus tôt que je ne veux. | *Iph.* Me sera-t-il permis de me joindre à vos vœux? | Verra-t-on à l'autel son heureuse famille? | *Ag.* Hélas! *Iph.* Vous vous taisez? *Ag.* Vous y serez, ma fille. Adieu.

678. ὀφθῆναι κόραις by maidens *only*, i.e. and not by men. Greek feeling was opposed to girls appearing much in public; cf. Herakl. 43 νέας γὰρ παρθένους αἰδοῦμεθα | ὄχλῳ πελάζειν, and on *supr.* 188.

680. ἀποικῆσιν 'dwell far from', as in Herc. fur. 557.

685. Exit Iphigeneia leaving *Ag.* and Klytaemn. alone. σὲ δὲ παρ. τάδε, 'I entreat you to bear with me in this thing', i.e. εἰ κατ. ἄγαν κατλ. Sorrow and tears were inauspicious on a μακάριον ἡμαρ. (Cf. Aesch. *Ag.* 636 f.)

690. πολλὰ μοχθήσας μοχθεῖν is often used of the loving care of parents for their children; thus Megara says (Herc. fur. 280) πῶς γὰρ οὐ φιλῶ | ἄτικτον, ἀμόχθησα; cf. Med. 1030.

694. τῷ χρόνῳ συνισχνανεῖ 'will join with time in assuaging' (v. Aesch. P. V. 380); cf. El. 73 συνεκκομίζειν σοι πόνους.

695 f. "As to the name, I know to whom it is that you betrothed our child, but of what lineage and whence he comes, &c." καταινεῖν = ἐγγυᾶν, 703.

699. Οἰνάνης Aegina, mother of Aeacus, gave her name to the island, formerly known as Oenone, of which Aeacus was the first king.

700. κατέσχε 'occupied', 'dwelt in'; so the dead are said θήκας κατέχειν Aesch. *Ag.* 451.

703. ἡγγύησε cf. Or. 1079 κατηγγύησα. At Athens ἐγγύησις (formal betrothal) of the bride by her guardian (κύριος) was a necessary preliminary to a legal marriage. The natural κύριος was the father; in case of his death or absence the duty devolved upon the brother of the bride, or her grandfather on the father's side.

710. χῶ διδοὺς σοφ. i.e. and wiser still was the father who entrusted his son to so wise a trainer.

713. ἀμφί cf. *infra* 1294.

717. The time of the full moon was auspicious for weddings; cf. Pindar Isthm. vii 44 (the marriage of Peleus and Thetis) ἐν διχομηνίδεσσιν ἑσπέραις.

718. προτέλεια the sacrificial rites preliminary to a marriage, which was regarded as a τέλος (cf. Aesch. Eum. 835). Before the wedding

ceremony the favour was sought not only of Hera (as patron goddess of marriage, *τελεία*), but also of Artemis (v. *supr.* 433), and the Fates. Hence *θεῶ* is ambiguous, and Agamemnon's answer, though literally true, still conceals his real meaning.

721. For the form of the expression cf. *infr.* 1182.

722. At marriages an exception was made to the custom which excluded women from being present at feasts. It would seem however from this passage that they were to some extent separated from the men.

724. *καλῶς ἀναγκαίως τε* 'tis well—as it must be so', i.e. we cannot do better under the circumstances. Cf. *infr.* 1409.

725. *οἶσθ' οὖν ὃ δρᾶσον* 'do thou what I advise'; a colloquialism, which seems best explained, like the English "I'll tell you what do", as arising from the speaker's eagerness leading him to end his sentence with an imperative, in place of continuing the construction *οἶσθ' οὖν ὃ—δρᾶν σέ δεῖ*. Cf. Herakl. 451 *ἀλλ' οἶσθ' ὃ μοι σύμπραξον*.

726. In reply to Ag.'s *πιθοῦ* 'obey me (in this)', Klyt. says 'In what? I am accustomed to be persuaded (on all occasions) by you'. Cf. Plato *Gorgias* 462 D *βούλει οὖν, ἐπειδὴ τιμᾶς τὸ χαρίζεσθαι, σμικρὸν τί μοι χαρίσασθαι*; *σέθεν* the genit. after *πείθεσθαι* is an Ionicism, found in Herodotus (vi 12 &c.), but not in Attic prose. In Thukyd. vii 73 (*πάντα μᾶλλον ἐλπίζειν ἂν σφῶν πείθεσθαι αὐτοὺς*) the gen. *σφῶν* depends upon *πάντα*, which is governed by *πείθεσθαι* (cf. Soph. *Aias* 529), 'obey any command of theirs'.

730. For the omission of the participle with *τυγχάνω* cf. Soph. El. 313, Ar. Ekkles. 1141 *εἴ τις εὖνους τυγχάνει*.

732. *τίς δ' ἀνασχήσει φλόγα*; It was customary for the mother of the bride to carry a torch in the procession which conducted her (*δαΐδων ὑπο λαμπομενάων*, Hom.) to the bridegroom's house; cf. Troad. 308 *ἄνεχε, παρέχε* (see *ib.* 733), *φῶς φέρε*. *δέ* in objection, cf. *infr.* 1458.

733. *νυμφίους* the bridal pair; cf. Aesch. Theb. 757 *νυμφίους* (Laius and Iokasta).

735. *ἐξομλῆισθαι* κτλ. 'to be away from home (cf. *ἀποικήσειν*, 680) in the midst of a crowd of soldiers'.

737. *καὶ τὰς γ' κτλ.* 'yes, and (it is *καλόν*) that the maidens at home should not be unprotected'.

740. Klytaemn. quits the stage abruptly in indignation at Agamemnon's cavalier treatment of her maternal feelings. The next line (741) has all the appearance of an interpolation designed to smooth

over this abruptness. Klotz attempts to defend *νυμφ. παρθίνους* as "virgins at their wedding", but this meaning cannot be got out of the Greek.

742. ἦξα (ἀίσσω) cf. Ion 572 δ' ἦξας ὀρθῶς, τοῦτο κάμ' ἔχει πόθος. ἐλπίδος (Gr. Gr. 222) cf. Med. 1010. Ar. Thesm. 870.

744. σοφίζομαι 'I am making clever plans'; cf. the term σοφιστής applied to Prometheus in Aesch. P. V. 62. Eur. uses the word in one other place in Bacch. 200 in the sense of making clever reasonings (rationalizing) about the gods. ἐπὶ τοῖσι φίλτ. 'against those I love best'.

748. ἐξιστορήσων κτλ. 'to enquire the end of the goddess' wish,—for me no happy chance, and grievous to the land of Hellas'. The words μόχθον 'E. are added by Agamemnon in a tone of despair: a goddess to whom such an offering was φίλον could not be really kindly disposed to the Greeks.

750. ἢ μὴ τρέφειν 'or (if she be not χρηστή καγαθή) not to have a wife at all'. Hermann and others read γαμεῖν for τρέφειν, but the change does not appear necessary.

751—800. Second Stasimon. The chorus presage the success of the Greek expedition to Troy; and picture the Trojans viewing from their walls the enemy's approach, and the dismay of the women at the prospect of captivity. They too must suffer for the transgression of Helen.

751 ff. "Now to Simois and the whirl of silvery waters will come the gathered host of Hellas on ship-board and in arms,—to Ilion, the plain of Troy where Phoebus wrought, where Cassandra, as I hear, decked with a garland of green-leaved bay, tosses loose her yellow tresses, whene'er the throes of prophecy breathe from the god upon her". Φοιβήϊον cf. Hel. 1509 ff. See Dict. Biogr. s.v. Laomedon; Hor. Carm. iii 3 21.

757. τὰν Κασ. the famed Cassandra, cf. *supr.* 178.

760 f. Cassandra is called *μαινὰδ' ἐνθεον κόρην* El. 1032. With the above description of the prophetic influence cf. Verg. Aen. vi 50 ff. Aesch. Ag. 1215.

768. τὰν τῶν Διοσκ. 'the (sister) of the &c.'

771. δοριπόνους for the agreement of the allj. v. on *supr.* 233.

775. κυκλώσας sc. Ἄρης, who is said κυκλ. πόλιν Ἄρει, as Θάνατος is said θάνατον ἐμβαλεῖν Alkest. 50 (Paley). Cf. also Choeph. 32 ff. *inj.* 1036 ff. The lines which follow (776—783) have suffered cor-

ruption. The MSS. readings as printed by Kirchhoff (who regards the passage as spurious) will be found in the Appendix.

776. **λαιοτόμους** 'severed'; cf. El. 459 (of Perseus) **λαιοτόμαν κορυφὰν Γοργόνος ἔσχειν**.

782. **εἴσεται** κτλ. 'shall know that she deserted her husband', i.e. her crime shall come home to her by suffering.

785. **ἐλπίς** 'boding' may be of good or evil, or undetermined, according to the context. Cf. with this passage Statius Theb. 129 *dum spes nulla necis*.

788 f. **στήσουσι** cf. Soph. O. T. 698 **μῆνιν...στήσας ἔχεις. παρ' ἱστοῖς μυθ.** 'as they converse at the loom'. For the Ionic contraction **μυθεῦσαι** cf. Hippol. 167 **ἀύτευν** (lyr.); Med. 422 **ὑμνεῦσαι** (lyr.); Aesch. P. V. 122 **εἰσοιχνεύσιν** (an.), *ib.* 645 **πωλευμέναι** (iamb.).

790 ff. "What man then, tightening amid my tears his grasp of my abundant tresses, will pluck me, as a flower is plucked, from my perishing country?" **ῥῦμα** cogn. acc. to **τανύσας**, cf. *supr.* 157. **ἀπολωτιεῖ** cf. **λώτισμα, λωτίζομαι**.

793. **τὰν...γόνον** sc. **οὔσαν**.

795 f. Cf. Hel. 214 **ὅτε σε τέκετο ματρώθεν | Ζεὺς πρέπων δι' αἰθέρος | χιονόχρως κύκνον πτερῶ.**

798 f. **ἐν δέλτοις Πιερ.** 'in the pages of the poets'. **μῦθοι** 'fables'.

800. **παρὰ καιρὸν ἄλλως** cf. Hek. 489 **ἄλλως...μάτην**.

801—1035. Third Epeisodion. Achilles going in search of the king to acquaint him with the impatience of the army meets Klytaem. She addresses him as the bridegroom elect of her daughter; and the natural surprise of Achilles at this has led them already to suspect a trick, when the old man interrupts their conversation (855), and informs them of Agamemnon's treachery. Klyt. throws herself on Achilles' generosity (900—916), and he promises to aid her (919—974).

804. **οὐκ ἐξ ἔσου** because the delay was a more serious matter to those who had wives and children at home than to the unmarried. **ἄζυγες γάμων** cf. *supr.* 419.

809. **Ἑλλάδ(α)** the acc. as in Soph. O. C. 942 **αὐτοὺς...ἄν ἐμπέσοι | ῥήλος**.

810. Achilles, being himself **ἄζυξ γάμων**, explains what the grievance is which in his own case warrants his urging upon Agamemnon that something ought to be done. This justification (**δίκαιον**) of his insistence is introduced by **γάρ**, 812.

813. **μένω' πλὶ λεπταῖς** κτλ. 'mid the faint breezes of the Euripus';



he refers to the calm (cf. 10 *σιγαὶ ἀνέμων*), during which only light airs, useless for sailing purposes, were playing over the water. It is not therefore necessary to emend *πνοαῖς* (*ποαῖς* Blomf. *πύλαις* Herm.).

815 f. *ποῖον χρόνον* cf. Aesch. Ag. 278. *ἐκμετρήσαι* of time, like *emetiri*, cf. Tac. II. i 49 (*Galba*) *quinque principes emensus*. "How long the measure of our waiting for the voyage to Ilion?" Cf. the complaint of the soldier-chorus in Ennius *Iphig.* iii em, *nēque domi nunc nōs nec militiāe sumus; | imus huc, nunc illuc: cum illuc vētumst, ire illinc lubet; | incerte errat ānimus: praeter prōpter vita vivitur.*

821. *ὦ πότνι' αἰδώς* these words occur also in Eur. *Ἰππύλυτος* *καλυπτόμενος* (fr. 439).

823. *οἷς μὴ κτλ.* 'persons whom you have not met', cf. *supr.* 384.

832. *ἀρχήν* the acc. as in *supr.* 234.

834. *ψαύοιμεν ὦν μὴ μοι θέμις* the interchange of plur. and sing. often occurs with equal abruptness; cf. Troad. 904 *ἦν θάνω θανοῦμεθα*, *infr.* 1141, 1146.

842. *λόγος γάμων* 'talk of marriage', object. genit. v. *supr.* 498. Cf. also Plato *latws* 773 B *μῦθος γάμου*.

846. *οὐ ψευδόμεθα* 'both of us are perhaps not mistaken in what we say', i.e. we may be at cross purposes, and may help each other (*κοινόν*) to clear up the misunderstanding.

847. *μνηστεύω γάμους μνηστεύειν* is properly said of the man 'to court', but the word is here used with intention by Klytaemnestra to emphasize the strangeness of the position in which she finds herself. So when Medea replies to Jason (Med. 606) *τί δρῶσα; μὼν γαμοῦσα καὶ προδοῦσά σε*; the wording of her question is a pointed reflexion upon the conduct of her faithless husband.

851. *ὀρθοῖς ὄμμασιν* 'with unshrinking gaze', *rectis oculis*. Cf. also Soph. O. T. 1371 *οὐκ οἶδ' ὄμμασιν ποίοις βλέπων κτλ.*

853. *τόδε* sc. *τὸ χαλρεῖν*.

855. At this moment the old man is heard calling through the half-opened door (cf. 857 *παροίξας*) of the king's tent, while remaining himself inside (cf. 863). *ὦ σέ τοι λέγω* cf. Ar. Av. 274 *οὗτος, ὦ σέ τοι*. Aesch. Cho. 456 *σέ τοι λέγω*.

859. *ἐμός μὲν οὐχί* 'not mine'; cf. *supr.* 392. The following words need not imply that Achilles is already possessed by a feeling of hostility to Agamemnon, but merely that since the slave is speaking from inside Agamemnon's tent, he cannot be one of Achilles' retainers.

861. *οὔνεκα* Wecklein *cw.* *επιγραφή*. p. 36 holds that *οὔνεκα* (as a

preposition) is due to copyists, and that the form *εἵνεκα* should be restored in tragedy. There is however enough evidence from verse-inscriptions (see Meisterhans<sup>2</sup> p. 177) to justify the orthography *οὔνεκα*.

864. The phrase *οὐς* (*ὡς*, *αἶ*) *ἐγὼ θέλω* often occurs when the speaker's wish is obvious from the context (v. *infra*. 1025), or where (as here) he prefers not to be explicit.

865. *σώσει* Monk for the MSS. *ἂν ᾤσῃ*. (Markland and Böckh propose *ἀνοίσει*, *ἀνήσει*.) Achilles refers to the old man's rather high-flown invocation *ὦ τύχη κτλ.* "Your speech will save them—in the distant future". *ᾄγον* i.e. 'there is a certain pompousness about it'.

866. *δεξιὰς ἔκατι* 'as to my right hand', i.e. as to the assurance of my protection; cf. *supr.* 58.

870. *μεθ' ἡμῶν* cf. *supr.* 46 ff. *αἶ ποτε* 'for many a day', like our 'ever so long'.

872. *νῦν ποθ' ἡμῖν ποτε* here emphasizes *νῦν*, 'now pray'; cf. Soph. Phil. 816 N. *ποῖ μεθῶ*; Φ. *μέθες ποτέ*.

873. The aor. (instead of pres. or fut.) after *μέλλω* is a rare but not unknown construction; cf. Med. 342 *κεῖ μέλλω θανεῖν*. In Soph. O. T. 967 there is a possible example, *κτανεῖν* being the reading of the best MSS.; and a certain instance in Aesch. P. V. 625 (*παθεῖν*). [In *infra*. 880 *κτενεῖν* is the reading of both P and C.]

874. *ἀπέπτυσσα* cf. *supr.* 136.

877. *τοῦτο* cf. *supr.* 516.

878. *ἐκ τίνος λόγου*; 'for what reason?'; cf. Androm. 548. The order is *τίς ἀλαστόρων (ἐστίν) ὁ ἐπάγων αὐτόν*;

882. *εἰς Ἴφ.* 'against Iphigeneia'; *εἰς* is used with almost the same meaning which it bears in the phrase *λέγειν εἰς τινα*, 'to talk at a person', El. 329. &c. *ἦν* cf. *supr.* 404.

884. *τίν' εἶχε πρ.* 'what was the meaning of its pretext which brought me &c.' The pretext itself is said *κομίζειν* the person affected by it, as *supr.* 581 the *κρίσις* is said *πέμπειν* Paris to Hellas.

886. *ἐπ' ὀλέθρῳ* 'to meet destruction'.

889. *εἴπερ ἄλλο* *si quid aliud*. See Append.

892. *οὐκ ἔων* as bearer of the letter Kl. identifies him with its contents. *ξυγκελεύων* i.e. bidding me as the former message did.

894. *κᾶτα πῶς*. These particles are combined in Androm. 339 *κᾶτα πῶς πατήρ...ἀνέξεται*. Cf. also Plato *Krito* 43 B. *γέ* belongs to *φέρων*, since you were (actually) the bearer.

897. *τὸ δ' ἐμόν κτλ.* 'my own part therein I take not lightly'.

Ach. perceives of course from l. 885 that his name has been trilled with.

899. ἀπλῶς οὕτω 'quite indifferently'.

900 f. For the plur. followed by the sing. nom. *θυητός* cf. on *inf.* 834. γεγῶτα the masc. as though σέ, instead of τὸ σὸν γόνυ, had preceded. Compare Racine (iii 5) une mère à vos pieds peut tomber sans rougir.

904. μάτην 'falsely'; cf. Soph. El. 1298 ἄτη τῇ μάτην λελεγμένη. ἀλλ' ὅμως sc. λεχθείση.

907 f. ὅστις οὐκ ἤμυνας 'inasmuch as you did not defend her'. Klytaemn. is putting the case as though it had already arisen; cf. *inf.*

940. ἀλλὰ γοῦν 'yet at any rate'; so Aristot. rhet. p. 1398<sup>b</sup> 21 μάλιστα μὲν πάντες, εἰ δὲ μή, ἀλλ' οἷ γε πλείστοι; cf. Plato *Phaedo* 71 B (εἰ μή—ἀλλὰ γοῦν): *Lucas* x 885 E (ἀλλ' οὖν γε). With this force of ἀλλὰ after εἰ μή cf. *inf.* 1239.

914 f. ἐπὶ τ. κακοῖς 'bold for deeds of evil'. ὅταν θέλωσιν 'when they will', i.e. when their sympathies are enlisted; and, Kl. implies, in this matter they will follow your lead, our safety is therefore in your hands ἦν δὲ τολμήσης κτλ.

916. χεῖρ' ὑπερτ. μου cf. Theognis 757 Ζεὺς μὲν τῇσδε πόλλος ὑπερέχοι.....χεῖρα.

917. δεινὸν τὸ τίκτειν 'wondrous it is to be a mother'. So Soph. El. 770 δεινὸν τὸ τίκτειν ἐστίν. Cf. also Aesch. Theb. 1031.

918. For ὥστε added after an adj. which could be followed by the simple infin. see Gr. Gr. 297 N. 5.

919. ὑψηλ. μ. θ. αἴρεται. The meaning would seem to be "my mind is excited", the emphasis falling on the first part of the compound ὑψηλόφρων. (Thus in Aesch. οἰόφρων πέτρα = "a lonely rock"; cf. also ὀρθόπους πάγος Soph.) The expression will then be like that in Soph. O. T. 914 ὑψὸ γὰρ αἶρει θυμὸν Οἰδίπους, and gives a better sense than the usual interpretation "is raised aloft to noble thoughts". Achilles says his soul is stirred by Klytaemn.'s appeal, but his training, (he goes on to explain), has been such as to deter him from giving way to emotion before looking well how the matter lies in all its bearings. On either view the addition of πρόσω is difficult. It is perhaps not intended to do more than emphasize the idea of motion in αἴρεται 'is lifted high', cf. Aesch. Ag. 853 πρόσω πέμψαντες 'sent us forth'.

920 f. κακοῖσι neut. 'misfortune'; cf. Aesch. P. V. 303 ξυνασχαλῶν

κακοῖς. (So Archil. 66 χαρτοῖσιν τε χαῖρε καὶ κακοῖσιν ἀσχάλα | μὴ λήν.)  
μετρίως qualifies both ἀσχαλᾶν and χαίρειν.

922. λελογισμένοι γάρ... διαζῆν 'have a reasoned hope of going through life &c.' (not 'are calculated to'), cf. *supr.* 386. γνώμης μέτα 'wisely'; cf. *supr.* 544 μετὰ σωφροσύνας = σωφρόνως.

924. μὴ λαν φρονεῖν 'not to be over wise'; cf. Soph. O. T. 316 f.

933 f. ἂ δὴ κτλ. 'as far as a young man may (i.e. with my sword in the last resort) I will see thee righted, with thus much of pity investing thee' i.e. I pity thee enough to do all I may in aid; τοσοῦτον—περιβαλὼν being a parenthetical reference to the μετριότης to which he has just alluded. περιβαλεῖν οἶκτον is a curious phrase; cf. however περιβαλεῖν σωτηρίαν Herc. fur. 304, δουλοσύναν ἀμφιβαλεῖν Andr. 110. The word περιβάλλειν itself is a favourite with Eur., a feature in his style which evidently did not escape Aristophanes, cf. *Frogs* 1322, *Thesm.* 914.

936 f. ἐμπλέκειν πλοκάς 'to play tricks with'; for the infin. cf. Soph. *Aias* quoted on *supr.* 340. τοῦμόν δέμας 'myself'; δέμας is often thus used periphrastically, cf. *Ion* 563.

943. θαυμαστά δ' ὥς = θαυμασίως ὥς, cf. Soph. fr. 963 θαυμαστά γὰρ τὸ τόξον ὥς ὀλισθάνει.

944 ff. ἦν ἄρα—εἴπερ φονεύσει i.e. if the φόνος shall take place then at once am I proved &c. cf. *supr.* 404. ἐν ἀνδράσιν *in numero virorum* 'counted a man'. σὺ πόσει dat. of the person interested—if he shall use my name to achieve her death.

946. ἀλάστορος γεγώς cf. *Troad.* 767 (of Helen) πολλῶν δὲ πατέρων φημί σ' ἐκπεφυκέναι, | 'Αλάστορος μὲν πρῶτον, εἶτα δὲ Φθόνον, | Φόνον τε κτλ.

951. Lit. "no, not so far as a finger of his, so as to touch her robes". ἄκραν χ. and πέπλοις are both emphatic; and προσβαλεῖν is best taken as intransitive.

952 f. πόλις a city indeed, i.e. worthy of the name (as ἀνὴρ is often used, ὅπως ἀνὴρ ἔσει Cycl. &c.), cf. Soph. O. C. 879 τάνδ' ἄρ' οὐκέτι νέμω πόλιν. γένος Gr. Gr. 215. Cf. also Soph. *Trach.* 380.

955. προχύτας, ἐνάρεται cf. *infr.* 1470 f., *supr.* 435. Cf. Racine (iii 7) *Achille*. Votre fille vivra, je puis vous le prédire... | les dieux auront en vain ordonné son trépas: | cet oracle est plus sûr que celui de Calchas.

956 ff. "Who is your seer,—a man who tells a few truths with much that is false when fortune favours, but whene'er she fails him his vogue is gone at once—?"



960. θηρῶσι λέκτρον τ. 'seek to be my bride'. With similar confidence Achilles says in Homer II. ix 395 πολλὰ Ἀχαιῖδες εἰσὶν ἀν' Ἑλλάδα τε Φθίην τε...τάων ἦν κ' ἐθέλωμι φίλην ποιήσομαι ἀκοιτῆν.

963. "Kl. was influenced most of all by *me* to give her daughter to me in marriage". ἐμοί, i.e. by my rank and fame, cf. *supr.* 101.

965 f. ἔδωκά τοι ἄν sc. τοῦ μὲν ὄνομα. ἐν τῷδε κτλ. 'if here were the hitch'. Cf. I. T. 1018 τῇδε γὰρ νοσεῖ νόστος. νόστος, journey, as *infr.* 1261. I. T. 1112 ἁχαρύνου δὲ δι' ἐμπολᾶς | νόστον βάρβαρον ἦλθον.

967. ἐστρατευόμην cf. *supr.* 834 n. τὸ κοινόν the common interest.

968 f. νῦν δέ 'but, as it is,' &c. ἐν εὐμαρεῖ κτλ. 'they trouble not themselves whether they treat me well or ill'; cf. *supr.* 56.

970 f. τάχ' εἴσεται cf. on *supr.* 311. φόνου κηλίσιν αἵματος 'murder—stains of blood'.

974. μέγιστος 'strong to save'; cf. Med. 549 μέγας φίλος. Heimsoeth would read φίλος here for θεός, but Achilles alludes to Klytaemnestra's supplication 900, 1, made as though to a superior being.

977. μὴ λίαν. It was a current notion that excessive praise was unpropitious as being likely to provoke the φθόνος θεῶν, v. Orest. 1161. Herakl. 202. Cf. also Verg. Ecl. vii 27 aut, *si ultra placitum laudarit*, baccare frontem | cingite, ne vati noceat *mala lingua* futuro.

978. ἐνδεῶς...χάριν, cf. Aesch. Ag. 785 πῶς σε προσείπω...μήθ' ὑπεράρας μήθ' ὑποκάμψας καιρὸν χάριτος.

981. παραφέρουσα 'intruding' a sorrowful story; cf. παρασίρειν ἔπος Aesch. P. V. 1065 (cited by Paley). For the sense of παρά in compos. 'inopportunist', cf. also Plato *Timaeus* 50 E τὴν αὐτοῦ παρέμφαινον ὄψιν. ἄνοστος κακῶν cf. *supr.* 419.

983. ἔχει τοι σχῆμα 'it shows well'; cf. Troad. 470. This appeal of Klytaemnestra to "good form" is adapted to the line taken up by Achilles in his answer to her request. κὰν ἄπωθεν ἦ 'far removed though he be', i.e. ἐκτὸς ὧν πῆματος, cf. El. 290 αἰσθησις γὰρ οὖν | κακῶν θυραίων πημάτων δάκνει βροτοῦς.

987. σοι...γάμοις for the two datives (= σοῖς γάμοις) cf. [Eur.] *Rhesus* 266 ἢ πόλλ' ἀγρώταις σκαῖά πρόσκειται φρενί. ὄρνις 'omen'; cf. on *supr.* 607.

994. "She shall come, with modesty in her frank regard".

995 f. οὐ παρούσης 'in her absence', = ἀπούσης. σεμνὰ γὰρ σεμνύεται a fine phrase, which can hardly be adequately rendered in English; "dignified is her proud reserve" gives the general sense.

997. ὅσον γε δυνατόν 'only so far as is admissible', i.e. reserve should give way when circumstances require. Cf. *infr.* 1344.

999. ὄνειδος ἀμαθές 'the reproach of the vulgar', i.e. of those who have not *learnt* (by education) consideration for the feelings of others; cf. El. 294 ἔνεστι δ' οἶκτος ἀμαθία μὲν οὐδαμοῦ.

1000 f. ἀργὸς τῶν οἰκοθεν 'free from domestic duties'. λέσχας 'gossip'.

1003. ἀνικετεύτως· εἰς κτλ. Nauck for the MSS. ἀνικέτευτος ἦς· ἐμοί κτλ. 'shall attain a like result as if no prayer were made'.

1005. "Be assured that you have heard one thing", i.e. μὴ ψ. μ' ἐρεῖν.

1008. συνεχῶς qualifies ὠφελῶν.

1011. αὔθις with β. φρονεῖν 'to come to a better mind'.

1012. κακὸς τίς ἐστι 'he is something of a coward'.

1013. καταπαλαίουσιν a metaphor from wrestling. In Med. 585 ἐν γὰρ ἐκτενεῖ σ' ἔπος the metaphor is of the same origin; cf. also Bacch. 202. With the whole line cf. Aesch. Suppl. 447 γένοιτο μῦθος μῦθος ἂν θελκτήριος.

1014. ψυχρά cf. Shaksp. *All's Well* iii 1 oft it hits | where hope is *coldest*, and despair most fits. Cf. also Alkest. 353 ψυχρὰν μὲν οἶμαι τέρψιν.

1017. ἥ γὰρ τὸ χρῆζον ἐπιθετε 'for in case (lit. where) you persuaded him to grant your desire &c.'

1022. κρανθέντων neut. sc. πραγμάτων: so Soph. El. 1344 τελουμένων εἶποιμ' ἄν. Cf. Thukyd. iv 20 ἔτι ὄντων ἀκρίτων.

1024 f. σάφρονα 'controlled'. ὦν ἐγὼ θέλω ὦν for ἐκείνων, ἃ κτλ. see on *supr.* 383. For the phrase itself cf. *supr.* 864 n.

1028. φυλάσσομεν for this use of the tense implying the speaker's assurance of a future event by representing it as already present, cf. *infr.* 1267. Cf. also Thukyd. iv 10 (τοῦ χωρίου τὸ δυσέμβατον) ζύμμαχον γίγνεται.

1035. ἐσθλῶν sc. θεῶν. τί δεῖ πονεῖν; cf. the common formula τί δεῖ λέγειν; *quid opus est verbis?* Similarly El. 1017 τί δεῖ στρυγεῖν;

1036—1097. Third Stasimon. Joyful music and the presence of the gods graced the marriage-feast of Peleus and Thetis: and to them was prophesied a son famous at home and in war. Alas for Iphigeneia: dirges are her wedding-chant, dirges for a stricken victim. Unholy deeds are rife, unregarded is the jealousy of the gods.

1036 ff. ὑμέναιος...ἔστασεν ἰαχάν 'raised its shout'; cf. *supr.*

775 n. **λωτοῦ Λιβυος** The Libyan lotus was often used for making pipes. [The epithet, according to Eustathius, arose from the inventor of αἰλητικὴ being Λιβυς νομάς τις.] **συρίγγων ὑπὸ κ.** 'to the strains of'; observe the use here of the three preps. **διὰ μετὰ ὑπό** expressing the idea of musical accompaniment.

1041 f. **παρὰ δαιτὶ θεῶν.** The gods sang the nuptial hymn at the marriage of Peleus and Thetis. **χρυσεοσάνδαλον ἔχνος** 'the print of golden-sandalled feet'; the adj. being poetically in agreement with ἔχνος itself, cf. Phoen. 1351 **λευκοπήχεις κτύπους χερῶν.**

1049. "And he of the Dardan line, Phrygian Ganymede, the darling pride of Zeus, was there to draw libation from wine mixed in the depths of golden bowls".

1055. **εἰλισσόμεναι κύκλια** 'in the circling mazes of the dance'; cf. El. 180 **εἰλικτὸν κρούσω πόδα**, with I. T. 427—429. I have however followed Weil in bracketing κύκλια here as a gloss, when the line will correspond with 1077 of the antistrophe.

1056 f. **γάμους ἐχόρευσαν** 'celebrated the nuptials with the dance'.

1058. **ἀνὰ δ' ἐλάταις κτλ.** 'leaning on silver firs, with fresh leaves wreathed about their heads'. These ἐλάται, (or stone pines **πεύκαι**), formed the traditional weapons of the Centaurs. Hesiod *scut. Herc.* 187 calls them **Πευκεῖδας...ἐλάτας ἐν χερσὶν ἔχοντες**. **ἀνὰ...σύν** cf. *supr.* 754.

1062 ff. **μέγα δ' ἀνέκλαγον** 'and loud they cried' (i.e. the Centaurs); **μέγα**=**μεγάλη φωνή**, cf. Hesiod *scut. Herc.* 379 **μέγα κεκλήγοντες**. So too, in the *Nuptiae Pelei et Thetidos* of Catullus, the *Parcae clarisona...voce* | *talia divino fuderunt carmine fata* | *...nascetur vobis expers terroris Achilles &c.* In the following sentence the construction is **μάντις ὁ φ. μ. εἰδώς X. ἐξονόμαζεν** (announced) **σὲ παῖδα γεννάσειν μέγα φ. Θ.** Cf. El. 449 (of Achilles' father) **τρέφεν Ἑλλάδι φῶς**, and v. also *infra.* 1502.

1073. **κεκορυθμένος ἐνδυτὰ ὅπλων** 'furnished with a suit of mail'; the accus. instead of the more usual dat. after **κεκορυθμένος**.

1080. **καλλικόμαν** (**καλλικόμας**) agrees with **πλόκαμον**.

1085. **σύριγγι** the shepherd's pipe; cf. Anth. P. vi 177 (Theokr.?) **Δάφνις...ὁ καλῇ σύριγγι μελίσδων** | **βουκολικοὺς ὕμνους**.

1086. **ροιβδήσει β.** 'the whistling of the herdsmen'.

1087. **νυμφόκομον κτλ.** 'but reared by thy mother's side to be one day decked as a bride at the wedding of one of the sons of Inachus'.

νυμφόκομος in pass. sense, in which the verb νυμφοκομεῖν also occurs, cf. Med. 985. Ἴναχίδαίς the Argives, cf. Hor. Carm. iii 19, 1.

1090. πρόσωπον cf. (with Firnhaber) Ar. Av. 1321 τὸ τῆς ἀγανόφρονος Ἡσυχίας εὐάμερον πρόσωπον. Compare also Shaksp. *Rich. III.* v 6 enrich the time to come with smooth-fac'd peace.

1098—1629. Exodos. Klytaemnestra, who now knows the real intentions of Agamemnon and has informed Iphigeneia, comes to upbraid her husband with his treachery. Her speech of vehement reproach (1146—1208) is followed by an appeal of Iphigeneia (1211—1252) to the paternal feelings of Agamemnon, and his reply (1255—1275) that he is powerless to refuse what the national interest requires.

1101. μεταβολὰς ὄδυρμ. In music μεταβολή is a *transition* effected gradually from one mode to another, one γένος to another, &c. "As she sounds in many a key the *modulations* of despair" will perhaps render the metaphor, though it fails of the beauty of form which makes the original a memorable line.

1102. βουλευέται 'is resolved upon'.

1103. Klytaemnestra here catches sight of Agamemnon. The meaning of her next words is:—"It seems (ἄρα) I was speaking of Agamemnon who, as I now perceive (τοῦδε *deictic*), is close by" μνήμην εἶχον = ἐμνήσθην.

1105. ἀνόσια πράσσων κτλ. 'wickedly practising against his own child'.

1106. ἐν καλῷ 'opportunely'; cf. Soph. El. 384 νῦν γὰρ ἐν καλῷ (*sc. ἐστὶ*) φρονεῖν.

1110. πατρός μετὰ proleptic, 'to join her father'.

1111 f. χέρνιβες, προχύται cf. I. T. 244 χέρνιβές τε καὶ κατάργματα. "And in their hands the barley meal to cast upon the cleansing fire"; see on *supr.* 435. The ceremony was one of *preliminary* purification; cf. Demosth. κατὰ Νεαίρας, p. 1371, 17 ὅταν ἐξορκοὶ τὰς γεραρὰς ἐν κανοῖς πρὸς τῷ βωμῷ, πρὶν ἄπτεσθαι τῶν ἱερῶν.

1113 f. μόσχοι cf. *supr.* 1083. The word would of course in the minds of the spectators point to Iphigeneia. Ἀρτέμιδι cf. *supr.* 718. φυσήματα in appos. with the idea of *slaughter* conveyed by ἀσ πεσεῖν χρεῶν. Cf. *supr.* 234.

1115. ὀνόμασιν = λόγοις, the frequent antithesis of word and deed. Cf. also Aesch. P. V. ἔργῳ κούκετι μύθῳ. Soph. El. 59 λόγοις )( ἔργοις. O. C. 873 ἔργοις )( ῥήμασι (v. I. T. 36, Troad. 1233).



1116. εὖ λέγειν 'praise' or 'approve'.

1117. οἶσθα πατρός ἃ μέλλει lit. 'thou knowest concerning thy father what he intends (to do)'. πατρός is genit. of connexion, cf. ἃ μέλλει sc. πράξειν, which is readily suggested by the context, cf. Med. 758 πράξας ἃ μέλλω. Soph. O. C. 1634.

1120. Iphigeneia in obedience to her mother's summons comes out from the tent with Orestes, who is present upon the stage during the following scenes, v. *infr.* 1165, 1241 ff., 1451.

1122. ἡδέως ὁράς = ἡδέως βλέπειν, cf. Hesiod *scut. Herc.* 426 δεινὸν ὁρῶν.

1125. "I may treat them all as foremost", i.e. I know not with which to begin. The next line Monk seems right in rejecting as an interpolation.

1127. εἰς ἓν ἦκετε 'agree' (are at one); cf. Hippol. 273 εἰς ταῦτὸν ἦκεις.

1129. γενναίως 'frankly'.

1130. δεῖ μ(ε) the accus. for the more usual dat. cf. Herc. fur. 1170, Aesch. P. V. 86 (quoted on *supr.* 321).

1131. τήν τ' ἐμήν 'and mine'; the art. repeated because Klytaemnestra adds ἐμήν as a fresh point for Agamemnon's consideration.

1132. τλήμονα 'cruel are thy words'; cf. *infr.* 1165 τλημόνως.

1135. ἄλλα...ἄλλα Klytaemnestra's bitterness of feeling shows itself in the manner in which she assimilates her answer to the antithetical form of Agamemnon's sentence. Cf. Soph. O. T. 547—552.

1139. ὁ νοῦς κτλ. 'This very thought is at the present crisis (τυγχάνει) thoughtless'. She refers to Agamemnon's assumption of ignorance.

1143. μὴ κάμης λέγων ironical, 'be not aweary of speech': cf. Aesch. Eum. 881.

1144 f. τὸ γὰρ ἄν. κτλ. 'What need is there for me by falsehood to add effrontery to my evil hap?'

1147. Cf. Aesch. Ag. 1183 φρενώσω δ' οὐκέτ' ἐξ αἰνιγμάτων.

1150. Τάνταλον this Tantalus was the son of Thyestes. Homer says nothing of the previous marriage to which Klytaemnestra here alludes.

1151. σὺ προσώρισας πάλω 'didst add (προσορίζειν) my babe to the share which the lot assigned thee when the captives were divided'. The MSS. reading προσουρίσας (προσουρήσας P) might be understood as

“having driven”, the metaphor being from a favouring wind as in *ἐπουρίζειν* (cf. *Androm.* 610), *κατουρίζειν*, but Klytaemnestra would scarcely have chosen the word on this occasion. I have therefore adopted Hartung’s correction. An ingenious suggestion is *ζῶν* (Musgrave) *προσουδίσας πέδῳ* (Scaliger), ‘dashed living to the ground’, in defence of which it is urged that the cruelty of killing the innocent children of a formidable enemy was not unknown in those violent times; cf. e.g. the reasoning of Menelaus in *Androm.* 519 ff. Still had this been what Klytaemnestra said, would she not inevitably have gone on to draw in some way a comparison between Agamemnon’s action then and the deed which he now meditates?

1153. *Διός τε παῖδ’ ἐμῷ τε σ.* cf. *Soph. Trach.* 406 (*Οἰνέως*) *κόρην, δάμαρτά θ’ Ἡρακλέους...δεσπότην τε τὴν ἐμήν.*

1156. “Thou next (*αὖ*) hadst me to wife”.

1157. *οὗ* ‘in which estate’; cf. *supr.* 97.

1164. *τρισί* As to the number see *Intro.* p. viii.

1169. *μισθόν* ‘to pay for’; the accus. as in *supr.* 234: v. *El.* 231. Cf. also *I. T.* 566 (Orestes says of his sister’s death) *κακῆς γυναικὸς χάριν ἄχαριν ἀπώλετο.*

1172. *ἐκεῖ* i.e. before Troy. *διὰ* here ‘during’; in *supr.* 636 *διὰ χρόνου* the prep. signifies the completion of an interval, ‘after’ a time.

1179. This line was rejected by Monk. It appears ineptly made up from what precedes. Hermann proposed *πρὸ σοῦ δόμοις* as a remedy.

1180 ff. “There was need but of some slight pretext for me and your daughters left at home to receive you as it is fitting you should be received”. *ἐπεὶ*, as often, is used elliptically, ‘(I do well to be angry) since &c.’ *ἔδει...δεξόμεθα* i.e. all that you had to do (to prevent the sacrifice) was to invent some easy excuse, and we shall receive you (if you save Iphigeneia) on your return with loyalty and affection. *ἔδει* refers to what she has already said—*ἀπώλεσέν σε κτλ.*, while *δεξ.* is taken up by what follows—*μὴ δῆτα κτλ.* *δέξιν* the addition of the cogn. accus. increases the emphasis, cf. *Ar. Plut.* 10 *μέμψιν δικαίαν μέμφομαι ταύτην.* These words of Klytaemnestra call up before us the return of Agamemnon from Troy to the fearful doom which awaited him at home, and the vision of Klytaemnestra receiving him, in the tragic phrase of Aeschylus, after years of absence, fortunate at last, and triumphant,—*ἐς δῶμ’ ἄελπτον.*

1186. τί σοι κτλ. 'What is the good that you will ask for yourself from heaven when you are butchering your child?'

1189 f. ἡγοίμεθ' ἄν...φρονήσομεν see Gr. Gr. 273 f. εἰ φρονεῖν here='be loyal to'.

1192. καί emphasizes the verb.

1194. ταῦτ' ἦλθες κτλ.=ταῦτ' ἤδη διελογίσω; 'did you stay to consider this?' Cf. Med. 872 ἐμαντῇ διὰ λόγων ἀφικόμην. For the constr. of ταῦτα cf. Ion 572 τοῦτο καὶ ἔχει πόθος.

1195. διαφέρειν 'parade' your sceptre; the word has a tinge of contempt.

1199. ἦν see Gr. Gr. 268 N. 1. Aesch. Suppl. 244 δίκαιον ἦν *acquum erat*.

1210. MSS. οὐδεὶς πρὸς τὰδ' ἀντίποι. Text Burges. The dat. (τοῖσδε) after ἀντειπεῖν generally denotes the *person* contradicted, and πρὸς τάδε may therefore have been written as a gloss over τοῖσδε. If it then found its way into the text, displacing τοῖσδ', the disappearance of ἄν would be nearly inevitable.

1212 f. πέτρας, κηλεῖν κτλ. Cf. Shaksp. *Merch. of Ven.* v 1 Therefore, the poet | did feign that Orpheus drew trees, stones, and floods; | since naught so stockish, hard, and full of rage, | but music for the time doth change his nature.

1214. ἐντ. ἄν ἦλθον 'I would have had recourse to'; ἐνταῦθα=ἐπὶ ταῦτα, cf. Or. 495 ἦλθεν ἐπὶ τὸν κοινὸν Ἑλλήνων νόμον.

1216. ἱκετηρίαν the branch of olive carried by suppliants, called also ἱκτηρ θαλλός (Suppl. 10), κλάδοι ἱκτηριοί (Soph. O. T. 3). Round it fillets of wool were twined (not tied, cf. Suppl. 32 δεσμὸν ἄδεσμον φυλλάδος), which were termed στέφη (Aesch. Cho. 1035) or στέμματα. The latter word is used in Androm. 894 as ἱκετηρία is here—στεμμάτων δ' οὐχ ἥσσονας σοῖς προστίθηνι γόνασιν ὠλένας ἐμάς. The allusion in both passages is to the custom of placing the suppliant-branches on the altar (cf. *supr.* 911), for which see Aesch. Suppl. 481 ff. γόνασιν the dat. for the more usual genit. as in Troad. 1208. Cf. also *infr.* 1449.

1220. πρώτη σ' ἐκάλεσα πατέρα κτλ. Cf. Lucret. i 93 *nec miserae prodesset in tali tempore quibat | quod patrio princeps donarat nomine regem*. So Racine (iv 4) Fille d'Agamemnon c'est moi, qui, la première, | seigneur, vous appelai de ce doux nom de père.

1228. τί δ' ἄρ' ἐγὼ σέ sc. ὀφθαίμαι πράσσοντα.

1230. πόνων cf. *supr.* 690 πολλὰ μοχθήσας πατήρ. El. 1145.

1233. πρὸς σε Πέλοπος sc. ἱκετεύω. Cf. Phoen. 1665.

1234. ἡ πρίν κτλ. 'who in time past didst bring me forth with pangs of travail'. Klytaemnestra in Aesch. Ag. 1417 speaks of Iphigeneia as φίλτάτην ἐμοὶ ὦδινα.

1237. ἦλθε sc. Paris. The sense is, as Hermann gives it, *cur, quod ille Spartam venit, mihi est pereundum?*

1239 f. ἀλλὰ τοῦτο κτλ. 'this at least, as a memorial of you', sc. εἰ μὴ τι ἄλλο. So Soph. El. 415 λέγ' ἀλλὰ τοῦτο. Herakl. 331, see on *supr.* 907, 8. εἰ...πεισθῆς The subj. with εἰ, an epic usage, is found occasionally in Attic poetry; cf. Soph. O. C. 1443, and perhaps [Eur.] *Rhesus* 829.

1242. ἰκέτ. πατρός κτλ. 'entreat of thy father that thy sister may not die'; cf. Med. 1154 παρατήσῃ πατρός | φυγὰς ἀφεῖναι.

1249. "Summing all in one I will carry the argument". συντεμῶσα=συντόμως συλλαβοῦσα, cf. Hek. 1180. νικᾶν λόγον (like νικᾶν μάχην &c.) stands here for the usual νικᾶν λόγῳ, Herakl. 253 &c.

1251. Cf. Hel. 1421 τὰ τῶν θανόντων οὐδέν.

1253 f. In order to estimate justly the part which the chorus plays in scenes of lively emotion it is important to bear in mind that the Greek tragedies were written to be *acted*, not, primarily, to be *read*. Now it may be observed that, when an actor has been able to excite and maintain the keen interest of his audience during a speech of any length, there follows upon its close a slight restless movement through the house as people recover themselves from the sustained effort of attention. There is therefore a brief interval in which the effect of any weighty utterance would be weakened or lost. It is by the help of the chorus that this interval is bridged; and the modes of expression which they adopt, together with the range of sentiments to which they generally confine themselves, are therefore worthy of remark. We find them at these critical moments interposing a short sentence, which designedly contributes nothing either striking or novel or essential to the development of the action, but is, on the other hand, not wholly disconnected with the matters of which they are witnesses. Often, as here, they simply repeat in a quiet manner the "note" of the situation; or they touch upon the moral issues at stake, viewing them however, as suits their character of spectators of the action, not so much with reference to the individual case as in connexion with the abiding principles by which the world is ordered. We thus perceive that on both the artistic and moral sides their position is in living accord with the aims of the drama; and so far from being offended by



"the common-places of the chorus" we should in this very characteristic recognize an economy of the most discerning and effective nature. It is interesting to note that Shakspeare in his use of comic scenes to relieve the intense strain of tragedy works on a theory essentially similar to that of the Attic dramatists.

1255 f. "Loving my own children, I understand what moves compassion, and what does not. I were mad else"; i.e. *μαινοίμην ἂν εἰ μὴ συνετὸς εἶην* (= *ἔχοιμι συνιέναι*, *supr.* 394) *τά τ' οἰκτρά κτλ.* For the accus. following the adjective cf. *Soph. Ant.* 786. *Hippol.* 574 *φρένας ἐπίσσυτος*.

1257 f. *δεινῶς...μή* cf. *Aesch. Ag.* 206 *βαρεῖα μὲν κήρ τὸ μὴ πιθέσθαι* | *βαρεῖα δ' εἰ τέκνον δαΐξω*.

1260. *ὄπλων ἄνακτες* = *ὀπλῖται* as distinguished from the *ναυτικὸς στρατός*. Cf. *Aesch. Pers.* 378 *πᾶς ἀνὴρ κώπης ἀναξ* | *ἐς ναῦν ἐχώρει*, *πᾶς θ' ὄπλων ἐπιστάτης*.

1264. "There rages I know not what passion in the Hellenic host". It seems highly probable that *Ἀφροδίτη* is meant to suggest *ἀφροσύνη*. The Goddess of Love is regarded as responsible for the evils which followed the judgment of Paris; and the same fanciful connexion between the words is made explicitly by Hecuba (*Troad.* 990), who says of Aphrodite that her name *ὀρθῶς ἀφροσύνης ἄρχει*. (Cf. *Aristot. rhet. p.* 1400<sup>b</sup> 22.)

1266. *παῦσαι...ἄρπαγὰς* κτλ. i.e. *ἄρπαγὰς Ἑλληνικῶν λέκτρων* 'the rape of Grecian wives'. The phrase is like that used by Helen of herself, *Hel.* 50, (*Μενέλαος*) *τὰς ἐμὰς ἀναρπαγὰς* | *θηρᾷ*.

1267. *κτείνουσι* cf. *supr.* 1028.

1268. *λύσω*. Though *μαντεῖα λύσομεν* in *Soph. O. T.* 409 means to discharge or fulfil the divine commands, the contrary sense "make of none effect", which is required here, may be justified by such phrases as *λύειν νόμον*, *λύειν ζημίας* (*Thukyd.* VIII 15), since Agamemnon's meaning is plain from the context, and no confusion would be created.

1270. "Nor am I guided by his desire"; cf. *supr.* 1214. For the phrase *τὸ βουλ.* see on *supr.* 33.

1271 f. *Ἑλλάς* sc. *καταδεδούλωται*. *τούτου* i.e. the necessity just stated.

1273. *ὅσον ἐν σοί* 'as far as in thee lies'; cf. *Alkest.* 278.

1279—1335. When her mother's indignation and her own pleading fail to move Agamemnon, Iphigeneia bursts forth into a lyric cry of despair. To the hardness of her lot is added the bitterness of the

thought (1291) that all the suffering which she must undergo is nothing but the avenging stroke which the sin of others has drawn down upon the innocent (cf. *Introd.* p. xiii). Then with passionate intensity as she concludes,—*μή μοι ναῶν χαλκεμβολάδων κτλ.*—she gives utterance to the wish that the Greeks had never sailed. Fate has nothing but sorrows in store for the race of men.

1279 f. *ταὐτὸν μέλος κτλ.* 'the same strain of fortune hath fallen to us both' i.e. my fate harmonizes with thine in unhappiness. The metaphor is the same as in *συνάδειν, συνψόδος*.

1288. *Ἰδαῖος* 'was called the child of Ida', i.e. because he was exposed there.

1291. *ᾠφειλεν* sc. *Πρίαμος*.

1292. After this line there follows in the MSS. *Ἀλέξανδρον*, which was recognized as a gloss by Monk.

1299. *θεαῖσι δρέπειν* 'for goddesses to cull'; the mid. *δρέπεσθαι* is more common, cf. *Hel.* 244 (Helen) *δρεπομένην ἔσω πέπλων ῥόδεα πέταλα*.

1304. *ἐπὶ πόθῳ τρυφῶσα* 'vain of the love which she inspires'. *πόθος* is used here in the sense of *χάρις* *supr.* 555.

1308. *κρίσιν κτλ.* In *Androm.* 279 it is called *ἐριδι στυγερά εὐμορφίας*: v. also *supr.* 183.

1309 ff. *θάνατον* is governed by *ἐπὶ*. *ὄνομα μάν κτλ.* 'Fraught truly with a maiden's bane though with glory to the sons of Danaus is the offering which Artemis received before the voyage to Ilion'. *ὄνομα* because the taking of Troy is looked upon as sure to follow the release of the fleet. By *κόρα* Iphigeneia means herself. The word *σίνος*, though not found elsewhere in Euripides, is used by Aeschylus with reference to Helen, *Ag.* 734. The reading of these lines must however be regarded as uncertain; see append.

1316. *δυσελέναν* after the analogy of Homer's *δύσπαρις* *Il.* III 39. Cf. *Or.* 1387 *Λήδας δυσελέναν σκύμνον*.

1319 ff. "I would that never had Aulis here received into these her havens the sterns of bronze-beaked ships, the fleet that sped the host toward Troy; and O that Zeus' breathings on the Euripus had not been adverse to the voyage, Zeus who doth so temper the winds to men that some have joy in the drawing sails, whilst for some there is sorrow, and for some constraint: here they are speeding on their way, and there they are furling sail, and there again they wait".

1320. *πρύμνας* because ships were drawn up and anchored by the stern, cf. *El.* 1022 *πρυμνοῦχον Ἀῦλιν*.

1323. The words here need not be held to contradict the view taken in this play (cf. *supr.* 10 f. *Introd.* pp. ix, x) that the cause of the fleet's detention was a *calm*. ἀνταίαν πομπάν expresses the opposite idea to οὐρία πομπή (v. *supr.* 352) by a kind of oxymoron.

1326. τοῖς μέν is understood before λαίφεισι χ. Cf. *Soph. Trach.* 11 where a similar ellipse of ἄλλοτε occurs.

1328. στέλλειν sc. τὰ ἱστία.

1330. ἄρ' ἦν cf. *supr.* 404.

1342. ὥς τί δῆ; = 'why?'; cf. *Ion* 525 ὥς τί δῆ φεύγεις με;

1343 f. οὐκ ἐν ἀβρότῃ κείσαι κτλ. 'It is no time,' says Klytaemnestra, 'for false delicacy (ἀβρότῃ) in view of what has now befallen us: there is no use in reserve, if we can but persuade him'—to save your life, she was about to conclude, but Achilles breaks in while her sentence is still unfinished. The metaphor in τὰ πεπτωκότα is from the fall of the dice; cf. *El.* 639 πρὸς τὸ πίπτον.

1346. In order to avoid the use of the cogn. accus. βοήν with the passive βοᾶται Weil reads τίνα βοήν μοι σημαίνει; but, as σήμαινέ μοι follows, it is not harsh to take βοήν as the accus. to λέγεις; (or some such verb), understood.

1347. "Thou hast begun with words that presage ill"; cf. *supr.* 607 n.

1350 f. σῶζων 'trying to save'; cf. *El.* 1024 πόλεως ἄλωσιν ἐξιώμενος ἢ δῶμ' ὀνήσων κτλ. For the orthography σῶζων (not σώζων), from a present form σωίζω, cf. *Curtius Greek Verb* p. 523. ἔτλη observe the ε lengthened before τλ (see on *supr.* 636), making the first syllable of ἔτλη long, which is very unusual.

1354. "Who taunted me as the slave to my hopes of marriage". With a like sneer does the Kreon of Sophokles retort to the pleading of Haemon in favour of Antigone γυναικὸς ὦν δούλευμα, μὴ κώτιλλέ με (*Ant.* 756). The article (τόν) with the predicate recalls the actual words (ὁ γάμων ἦσσαν) of the taunt; cf. *Herakl.* 978 πρὸς ταῦτα τὴν θρασεῖαν ὅστις ἂν θέλῃ...λέξει. See also *Bacch.* 725.

1355. εὐνήν cf. *supr.* 103 n.

1359 f. τοῦσδε i.e. the attendants carrying Achilles' arms. φρενῶν cf. *supr.* 327. Klytaemn. 'Blessings on you for your generous feeling!' Ach. 'Well, I shall have my reward', i.e. a chivalrous action is its own reward.

1361. Cf. *Hcl.* 1639 σύγγονον δὲ σὴν | οὐ κτενεῖς ἡμῶν ἐκόντων. Nauck for ἐμοῦ γ' ἐκόντος here conj. ἐμοῦ γε ζῶντος.



1364. αἰρεθείς ἐκών 'chosen—a willing servant'. By the sarcastic addition of ἐκών Ach. implies that the alternatives in Kl.'s question do not exclude each other. With the form of this line cf. Hel. 1633 ΘΕΟΚ. ἥ με προύδωκεν ΧΟ. καλήν γε προδοσίαν, δίκαια δρᾶν.

1366. ἐθείρας for the genit. cf. *infra*. 1459. τί χρή see on *supra*. 636.

1367. ὥς τοῦδ' οὐνεκ(α) κτλ. 'Be sure that as far as that goes (i.e. holding her fast) she shall not &c.' In this constr. ὥς is elliptically used for ἴσθι, ὥς κτλ., cf. Hek. 400 ὥς τῆσδ' ἐκοῦσα παιδὸς οὐ μεθήσομαι. Phoen. 625 ὥς τάχ' οὐκέθ' αἵματηρὸν τοῦμὸν ἀργήσει ξίφος.

1368. ἀλλὰ ἤξει. 'But indeed it will come to this' i.e. to an actual struggle. εἰσακούσατε the plural because here Iphigeneia addresses herself to Achilles as well; cf. *supra*. 436 f. n.

At this crisis Iphigeneia declares herself willing to die. The natural shrinking from the horrors of death which found relief in the lyric outburst 1279 ff. has given way before a courageous resolve sustained by the feelings and considerations inspired by a generous spirit. Like Makaria, the heroine of the Heraklidae, she has recognized that duty bids her suffer, and henceforward to quit life with dignity is her chief desire εὖρημα γάρ τοι μὴ φιλοψυχοῦς' ἐγὼ | κάλλιστον ἤρρηκ' εὐκλεῶς λιπεῖν βίον (Herakl. 533); unlike Makaria, she reaches this sublime decision, not immediately upon hearing of the dread ordeal through which she is required to pass, but only after a struggle with less heroic feelings. On this point in the character of Iphigeneia something has been already said in the Introduction.

1370. τὰ δ' ἄδ. καρτερεῖν 'to none of us is it easy to resist where resistance is vain'. She intends these words, in which delicacy of feeling prompts her to use the general ἡμῖν in preference to anything more definite, as an excuse for Agamemnon's behaviour.

1372 f. μὴ διαβληθῇ στρατῷ cf. Herakl. 420 ὅπως...πολίταις μὴ διαβληθήσομαι i.e. have my conduct unfavourably represented to them. πλέον πράξωμεν οὐδέν 'be no better off'; cf. πλέον ποιῆσαι Plato Apol. 19 A, πλέον φέρεσθαι Or. 661, πλέον λαβεῖν Alkest. 72; see *ib.* 744 f. Cf. also Herod. vii 211 οὐδὲν πλέον ἐφέροντο τῆς στρατιῆς τῆς Μηδικῆς, ἀλλὰ τὰ αὐτά.

1378. Ἑλλάς ἡ μεγίστη κτλ. 'Hellas the great all looks to me'. μεγίστη is here used as μεγάλη, cf. Aesch. Eum. 44 λήνει μεγίστω. Cf. also Med. 439 οὐδ' ἔτ' αἰδῶς | Ἑλλάδι τᾷ μεγάλῃ μένει.

1379 ff. "On me depends the passage of the ships across the sea, and the overthrow of the Phrygians; with me it rests to check the bar-



barians, should they make any attempt upon our women in the future, from carrying off these any more from prospering Hellas, when once by death they have made atonement for Helen's marriage-tie which Paris violated". The reading however of ll. 1381, 2 is far from certain (see append.); with the general tenor cf. Androm. 103 Ἰλῶ αἰπεινᾷ Ἰάρις οὐ γάμον ἀλλὰ τιν' ἄταν | ἀγάγετ' εἰναίαν ἐς θαλάμους Ἑλέαν. κὰν ἐμοί cf. Soph. Phil. 963 ἐν σοὶ καὶ τὸ πλεῖν ἡμᾶς, ἀναξ, | ἥδη 'στί κτλ.

1392. διὰ μάχης μολεῖν... Ἀργείοις cf. *infr.* 1415 f.

1394. κρείσσων ὄραν cf. Orest. 805 ἀνὴρ... μυρίων κρείσσων ὁμαίμων ἀνδρὶ κεκτῆσθαι φίλος. Nauck and Weil accept Dobree's correction ὁρῶν.

1398 f. Compare Herakl. 590—592.

1400 f. βαρβάρων δ' Ἑλλήνας... εἰκός. These words are quoted by Aristotle polit. i 2 p. 1252<sup>b</sup>7 διὸ φασιν οἱ ποιηταὶ 'βαρβάρων... εἰκός', ὥς ταῦτὸ φύσει βάρβαρον καὶ δοῦλον ὄν. Cf. also Androm. 665 f. The Greek view, of which Iphigeneia is here made the mouth-piece, that the 'barbarians' were φύσει δοῦλοι, in contrast to Hellas the upholder and exponent of the vital principle of liberty, was the foundation of that contemptuous superiority felt by the Greeks themselves to external nations as they knew them:—οὐδὲν τὸ δοῦλον πρὸς τὸ μὴ δοῦλον γένος. Orest. 1115. (The whole passage will repay reference.)

1404. τὸ τῆς τύχης see Gr. Gr. 201 N. 4. νοσεῖ 'is at fault'.

1406. ἔμελλε, εἰ τύχοιμι 'meant to make me happy,—were I but to gain thee for my wife'; cf. Hom. Od. xviii 138 καὶ γὰρ ἐγὼ ποτ' ἔμελλον ἐν ἀνδράσιν ὄλβιος εἶναι, | πολλὰ δ' ἀτάσθαλ' ἔρεξα (i.e. was meant to prosper, had I not done wickedly).

1409 f. τὸ θεομαχεῖν γάρ κτλ. 'abandoning strife against the will of heaven, which is too strong for thee, thou hast reckoned fairly the good that fate has left to choose'. The antecedent to ὃ is the notion τὸ θεῖον implicit in θεομαχεῖν. This verb occurs also thrice in the Bacchae: not elsewhere in Euripides. χρηστά and τὰναγκαῖα are coupled by τε as καλῶς and ἀναγκαίως *supra*. 724 meaning 'the best course, where choice is limited perforce'; i.e. to yield with a good grace (cf. *infr.* 1502 θανοῦσα δ' οὐκ ἀναίνομαι). Most edd. follow Monk in bracketing these two lines. But it is characteristic of both speeches of Achilles (1405—1416 and 1422—1433) that admiration of Iphigeneia's splendid devotion conflicts in his mind with a natural distress that it should actually be required. At once attracted and

repelled by the noble act which the heroine meditates, he approves the sublime conception, but cannot stifle a protest against the peculiar horrors of the stern fulfilment. Hence the almost indignant tone of I. 1431—ἀφροσύνη τῇ σῇ θανεῖν. Why then does he speak of her death as *τὰναγκαῖα* (1410)? It is natural, if we consider the fearful odds against any effort of his doing more than momentarily delay it. He can hardly expect single-handed to avert the ultimate accomplishment of the sacrifice desired by Artemis, to which Agamemnon has consented, and the army—including even his own personal following (1352 f.)—are determined to exact. It is the effect of these various reflexions which occasions the want of logical arrangement noticeable in these two speeches of Achilles, and accounts for the obvious difference in style from that of 919—974.

1417. In both MSS. a lacuna after λέγω τὰδ' is indicated (λέγω τὰδ' λείπει PC); the second hand has added the words οὐδὲν οὐδὲν εὐλαβουμένη (P<sup>2</sup>C<sup>2</sup>) in order to complete a line of which no probable restoration can now be made.

1418 f. ἀρκεῖ τιθεῖσα cf. Soph. *Aias* 76 ἐνδον ἀρκείτω μένων. The word *τιθεῖσα* here was perhaps suggested by the phrase *τιθέναι ἀγῶνα*: it has therefore a different force from that in *Ion* 1225 φόνον τιθεῖσαν (equiv. to *φονεύουσαν* 'committing murder'), where *τίθημι* has its common poet. meaning 'cause' or 'make'; cf. Med. 384 θήσω γέλων.

1425. ὅμως δ(έ) sc. λέξω. μεταγνοίης τάδε cf. Med. 64.

1426. "So then that thou mayest be assured of my intentions, they are spoken now". τὰπ' ἐμοῦ cf. *supr.* 844 τὰπὸ σοῦ 'what I hear from you'. For λελεγμένα Weil reads λελέξεται.

1430. The predominance of σ in this line mars its euphony. The same fault occurs in several other verses of Euripides (see I. T. 765. Med. 476), and was laughed at by the comic poets; cf. Eubulus 26 and 27 (ed. Kock).

1436. παῦσαι με μὴ κάκιζε 'forbear, make me not a coward'; i.e. by your tears. Hermann explains this singular phrase as a mixture of two constructions παῦσαι με κακίζων and μὴ με κάκιζε. The mid. κακίζεσθαι = 'to turn coward', Med. 1246. *Ion* 984. The act. in prose means to 'abuse'; for exx. see L. and S. s.v. κακίζω.

1437. παρ' ἡμῶν οὐδὲν ἀδικήσει 'of my dealing thou shalt take no wrong'. πρὸς ἡμῶν would have been more usual. ἡμῶν is emphatic, sc. however thy *father* may treat thee. On the form ἀδικήσει see *supr.* 331 n.

1438 f. *πλόκαμον ἐκτέμης* cf. *χαίτα τομαῖος* Alkest. 101. She refers to the *πλόκαμος πευθητήριος* (Aesch. Cho. 7) laid in token of sorrow upon the grave. *μέλανας ἀμπίσχη π.* see *infra*. 1449. For the custom cf. Alkest. 818 f. (cf. also Ar. Ach. 1024 *εἶτα λευκὸν ἀμπέχει*; i.e. how is it you are not in mourning?). It is very probable that this line (1439), which violates the rule of stichomuthia that generally preserves equality in the number of lines of each reply to that of the speech preceding it, was made up by some one from 1499 and inappropriately inserted here.

1441. *οὐ σύ γε* sc. *ἀπώλεσάς με*. (Distinguish the deprecatory *μή σύ γε* *infra*. 1460.) *κατ' ἐμέ*=*τὸ κατ' ἐμέ* *supr.* 931.

1443. No barrow will be raised to her, because she is to be burned upon the altar. Compare I. T. 821 (Iphigeneia is speaking of the lock of hair sent to her mother) *μνημεῖά γ' ἀντὶ σώματος τοῦμοῦ τάφος*: where by *τάφος* a cenotaph at Argos is meant.

1444. *τί δῆ*; *κτλ.* i.e. is not the mere fact of a person's death considered (as regards the displaying by the survivors of the outward signs of mourning) as equivalent to their burial? Klytaemn. asks why, though she cannot lay a lock of hair upon the grave, she should refrain from cutting it when her daughter is dead—the *κουρὰ πένθιμος* Orest. 458—as a last symbol of affection and grief.

1451. *χαίρειν γ(ε)* 'yes, bid them farewell; and see that thou rear up Orestes here to man's estate'; cf. Androm. 723 *ἐν Φθίᾳ σ' ἐγὼ θρέψω μέγαν τοῖσδ' ἐχθρόν*.

1455. *πόσιν τε σὸν* cf. *supr.* 1153 n.

1456. See Introd. p. ix *fin.* *ἀγῶνας* so Medea, meditating the destruction of her rival, says *ἔτ' εἴσ' ἀγῶνες τοῖς νεωστὶ νυμφίοις* (Med. 366).

1458. *δόλφ δ(έ)* 'But it was by treachery' &c. *δέ* introduces an objection to Iphigeneia's plea for Agamemnon. Cf. *supr.* 732, 153.

1459. *κόμης* cf. Androm. 402 *κόμης ἐπισπασθεῖσα*. *supr.* 1366.

1465. *οὐ μὴ μόλω*. On *οὐ μὴ* with the subj., expressing emphatic negation, see Gr. Gr. 292.

1466. *οὐκ ἀξίως* *ad aras* | *deductast, non ut sollemni more sacrorum* | *perfecto posset claro comitari Hymenaeo, | sed casta inceste nubendi tempore in ipso* | *hostia concideret mactatu maesta parentis*. Lucr. i 95.

1467. *οὐκ ἔω* 'I forbid'; cf. *οὐ φημι*.

1468. The accus. *κόρην* is governed by *ἐπενφημήσατε παιᾶνα* which in sense = *παιωνίζετε*. Cf. Troad. 335 *βοᾶτε τὸν ὑμέναιον—νύμφαν*.



Soph. Trach. 50. ἔτω εὐφημία 'let the command go forth for silence'; cf. *infr.* 1564.

1471 f. See *supr.* 955 n. 1112.

1473. ἐνδεξιούσθω βωμόν i.e. let him make the circuit of the altar from left to right; cf. ἐπιδέξιος. Hartung cites in illustration of this passage Ar. *Peace* 956 ἄγε δὴ, τὸ κανοῦν λαβὼν σὺ καὶ τὴν χέρνιβα | περίθι τὸν βωμόν ταχέως ἐπιδέξια.

1477 f. στέφει cf. Lucr. i 87 *cui simul infula virgineos circumdata comptus* &c. πλόκαμος ὅδε καταστέφειν 'here is my lock of hair to lay upon the altar'; this clause is parenthetical. For the infin. following ὅδε cf. Hippol. 294 γυναῖκες αἶδε συγκαθιστάναι νόσον.

1480. ἐλίσσετε—"Ἄρτεμιν cf. Herc. fur. 688 ff. τὸν Λατοῦς εὐπαιδα γόνον εἰλίσσουσαι καλλιχορον. ἐλίσσειν, like χορεύειν (cf. *ib.* 686), can take an accus. of the person in whose honour the dance is performed.

1486. θέσφατ' ἐξαλείψω a fine and graphic phrase, led up to by the preceding words αἵμασι θύμασί τε: the oracle is thought of as a written behest at once fulfilled and washed away as the blood of the victim flows.

1487 ff. ὡς δάκρυνά γε κτλ. 'my tears shall be for thee—and I will give them now, for at the altar is no place for tears'; cf. *infr.* 1560 σιγῇ παρέξω γὰρ δέρην εὐκαρδίως. γε emphasizes the whole phrase δάκρυνά σοι δώσομεν, my tears flow, no longer for my own fate but for the grief it will cause to you.

1492 ff. "Join with me in singing the praise of Artemis who hath worship in the land over against Chalkis, where now in the strait-mouthed haven of Aulis by reason of me the angry spearmen are impatient for the end". "Ἄρτεμιν ἀντίπορον. The name of the goddess, as Paley remarks, is put here for her temple &c., cf. Aesch. Theb. 582 θεοὺς τοὺς ἐγγενεῖς | πορθεῖν. The allusion to Chalkis is natural in an appeal to the chorus of Chalkidian women. δόρατα the weapons put for the men who use them; cf. *supr.* 189 n. (ἀσπίς): *infr.* 1528 λόγχαις Ἑλλάσι. Iphigeneia perhaps uses δι' ἐμὸν ὄνομα in place of δι' ἐμέ because she is thinking of the terms in which Kalchas' fatal announcement was made (ἀνείλεν Ἰφιγένειαν—"Ἀρτέμιδι θῦσαι, 90); and we are reminded of the thrilling dread with which the name of the victim was awaited from the lips of Kalchas on a similar occasion:—*gelidusque per ima cucurrit | ossa tremor, cui fata parent, quem poscat Apollo.* Verg. Aen. ii 120. The meaning of μέμονε will then be that the army, knowing now whose death will release them, are eager to



give Artemis her victim and make sail for Troy (*—quae sibi quisque timebat | unius in miseri exitium conversa tulere*).

1498. Πελασγία Argolis, cf. Aesch. P.V. 860 Πελασγία δὲ δέξεται κτλ.

1499. θεράπναι 'home'; cf. Herc. fur. 370 Πηλιάδες θεράπναι 'home-steads on Pelion'.

1500 f. πόλ. Περσέως cf. Strabo viii p. 377 αἱ μὲν οὖν Μυκῆναι νῦν οὐκέτι εἰσὶν· ἔκτισε δ' αὐτὰς Περσεύς. Κυκλ.—χερῶν cf. *supr.* 152 n.

1502 f. φάος cf. *supr.* 1063 n. θανοῦσα δ' οὐκ ἀναίνομαι 'I do not chafe at leaving life'; cf. Aesch. Ag. 583 νικώμενος λόγισιν οὐκ ἀναίνομαι.

1507 ff. ἕτερον—οἰκήσομεν 'a different life, a different state will be mine'. ἕτερον is euphemistic, as in δαίμων ἕτερος &c., contrasting the free vigorous life beneath the sun with the feeble shadowy existence in the underworld (τὰ νέρθε δ' οὐδέν, 1251). With this last farewell to the light of day Iphigeneia is led away to the altar, and Klytaemnestra retires within the general's tent (whence she is summoned by the messenger 1532), leaving the stage free for the chorus, who thereupon sing two κομμοί (1510—1531). During this interval the events which are presently narrated 1532 ff. are supposed to be taking place.

1512 ff. ἐπὶ κάρα στέφη βαλομένην κτλ. 'with garlands cast upon her head and sprinklings of lustral water, as she goes to bedew with the dews of flowing blood the altar of the murderous goddess and her own fair throat at the moment of slaughter'.

1522. κλήσωμεν 'let us celebrate' (κλήζω): cf. Ar. *Birds* 950 κλῆσον, ᾧ χρυσόθρονε, τὰν τρομεράν, κρνεράν.

1524 ff. "O Lady, by the death of a human victim made propitious, send thou on its way to the Phrygians' land the Hellenic host, and grant that Agamemnon may encircle the Grecian lances with a crown of fame, and his own brows with a glory that shall never pass out of mind".

1532—1612. A messenger now enters bringing to Klytaemnestra tidings of the strange *dénouement* which has taken place at the altar of Artemis. The narration (1540 ff.) of the scene before the ceremony, the terrible preparations of the priest, and the miraculous disappearance of the victim, is powerful in its clearness and simplicity. The messenger concludes by declaring to Klytaemnestra that her daughter has been rescued by the gods, who 'preserve those whom they love'. (See further Note B.)

1536. μή—ἦκεις 'lest thou art here with tidings for me of some fresh mishap &c.' For the indic. ἦκεις cf. Thukyd. iii. 53 φοβούμεθα μή ἀμφοτέρων ἡμαρτήκαμεν.

1549 f. The averted head and features veiled by the robe were characteristic of the figure of Agamemnon in Timanthes' picture of the Sacrifice of Iphigeneia; see *Intro.* p. xvi f.

1556. ἄγοντας i.e. διδωμι θῦσαι ὑμᾶς ἄγοντας κτλ., the participle being in agreement with the subject of the infinitive θῦσαι. Cf. Hek. 539 f. λῦσαι τε πρύμνας...δὸς ἡμῖν, πρενμενοῦς τ' ἀπ' Ἰλίου | νόστου τυχόντας πάντας εἰς πάτραν μολεῖν.

1559. πρὸς ταῦτα with imperatives is always more or less defiant in tone, Aesch. P. V. 992 &c.

1567. κολεῶν ἔσθθεν 'from (within) the scabbard'. Musgrave proposed to read ὀλῶν ἔσθθεν (which is adopted by Weil) depending upon ἔθηκεν, ἔσθθεν being then equivalent to ἔσω. In support of this reading is cited *schol.* Ar. *Peace* 948 which mentions the concealment of a sacrificial knife among the meal (ταῖς ὀλαῖς) in the basket (ἐν τῷ κανῶ).

1569. ἔθρεξε old Attic aorist of τρέχω, see instances in L. and S. s.v. τρέχω. The accus. βωμόν is perhaps to be explained as governed by the phrase ἐν κύκλῳ—ἔθρεξε, having the force of περιέδραμε. It has been objected that ἔθρεξε (for which Weil reads ἔβρεξε 'sprinkled') is out of place here, since 'running' is not appropriate in the performance of a sacred function. It appears however that the circuit of the altar on these occasions was made at a quick pace, cf. Ar. *Peace* 956 (quoted *supr.* 1473) περίθι ταχέως.

1570 f. θηροκτόνε cf. Ar. *Lysistr.* 1262 (dor.) σηροκτόνε. Anacr. 1 γουνοῦμαί σ', ἐλαφηβόλε, | ξανθὴ παῖ Διός, ἀγρίων | δέσποινα Ἀρτεμι θηρῶν. On the combination of the titles appropriate to the Light-Goddess and Goddess of the Chase by which Artemis is here invoked see Note C.

1579. ἵνα πλῆξειεν ἄν ἵνα is local, 'where he should plant his blow' in order to deliver a πληγὴ καιρία. For πλῆξειεν ἄν we should perhaps adopt Markland's πλῆξειέ νιν.

1581. αἴφνης (= ἄφνω) is a late form. Hence Weil reads ὁρᾶν ἄφνω, supposing αἴφνης to have been a gloss upon ἄφνω.

1583. οὗ γῆς εἰσέδου 'whither it was she disappeared'; a slightly colloquial mode of expression, which is appropriate enough to a man of the messenger's position in extreme bewilderment. Cf. *infr.* 1590.

1586. μήδ' ὀρωμένου μηδέ is out of place here. It is probable that the line is considerably corrupted.

1588 f. Hermann reads διαπρεπής θ', ἧς αἵματι | ὁ βωμὸς ἄφδην τῆς θεῆς ἐρραλνετο.

1590. πῶς δοκεῖς χαίρων a colloquialism ('with you can't think what joy'). πῶς δοκεῖς; is often thus used by Aristophanes, and occasionally by Euripides, cf. Hippol. 446 πῶς δοκεῖς καθύβρισεν. Hek. 1160.

1592 f. See append. The reading of this passage has been partially corrected by Musgrave. Before ὀράτε Weil inserts λαοὶ θ'.

1594. MSS. μάλιστα. Herwerden γὰρ ἀντὶ. If right, μάλιστα τῆς κόρης must be explained as equivalent to μᾶλλον ἢ τὴν κόρην καὶ μάλιστα. It is however very questionable whether this use of μάλιστα, though occasionally found in epic poetry, is admissible in tragedy.

1596. Again an evidently corrupt line. For ἡδέως Egger with some probability proposed ἔλεως: and other attempts have been made to restore the remainder of this verse, but none seems plausible enough to warrant its insertion in the text.

1598 f. θάρσος αἶρε cf. Soph. *Aias* 75 οὐ σιγ' ἀνέξει μηδὲ δειλίαν ἀρεῖς; For the 2nd pers. sing. of the imperatives (αἶρε, χάρει) following πᾶς τις,—a usage probably colloquial in its origin—cf. Ar. *Birds* 1186 χάρει δεῦρο πᾶς ὑπηρέτης· τόξευε πᾶς τις (παῖε Dind.). *Bacch.* 173 ἴτω τις, εἰσαγγέλλε κτλ.

1615—1620. These lines as given in the MSS. are unmetrical. Weil, writing τοῦσθ' ἄλλως for τοῦσδε μάτην, arranges ll. 1617, 8 as spondaic anapaests, but Dindorf seems right in objecting that this metre is inappropriate to this place. I have thought it best on the whole to give ll. 1615—1629 as exhibited by the MSS., with the exception of Porson's correction εὐγενῇ for νεαγενῇ 1623, Barnes' χρόνια τὰμά for χρόνιά γε τὰμά 1625, and in 1621, a line which in the MSS. has seven feet, Hermann's ὀλβιζοίμεθ' ἄν for ὀλβιοι γενοίμεθ' ἄν.

πῶς σε προσείπω; κτλ. 'By what name am I to address thee? What is my assurance that this story is not falsely told to soothe me, in order that I may cease from my bitter grief for thee?' So strange is the tale of the messenger that Klytaemnestra fears that a pious fraud is being practised upon her to hide the terrible reality. But at this moment Agamemnon is seen approaching, and he presently confirms the messenger's report that Iphigeneia has been rescued by heaven, and announces that his troops are on the eve of departure for Troy.

1623. μόσχον Orestes.

## NOTE A.

ll. 919—974.

The latest contribution to the study of this speech of Achilles as a whole is a somewhat minute discussion by H. Stadtmüller in *Fleckeisen's Jahrb.* 1888 pp. 665 ff. The results at which the author arrives are briefly as follows. He considers that the first 15 lines of the speech (919—931) are sound, and that they have a special appropriateness as pointing the distinction between the Euripidean Achilles,—in whose character we are shown heroic ardour tempered and controlled by *σωφροσύνη*—, and the Achilles of Homer with his fiery and ungoverned nature. In dealing with the remainder of the speech Herr Stadtmüller thinks a somewhat drastic handling necessary in order to restore what he supposes to have been the original text; and his method involves a free transposition of lines combined with several excisions. In ll. 973, 4 he would read ἀλλ' ἡσύχαζε, φίλος ἐγὼ οὐ πέφηνά σοι | γένει προσήκων, ἀλλ' ὅμως σ' ὀνήμεν.

## NOTE B.

ll. 1532—1629.

The lines which follow the final exit of Iphigeneia have been the subject of much critical discussion since Porson declared his opinion that the whole of this concluding portion of the play was a late interpolation (certe post Aeliani tempora suppositam. *praef. ad Hecub.* p. xxii). There are two and a half verses cited from this play, as was first pointed out by Musgrave (1761), by Aelian (*de nat. animal.* vii 39) ὁ δὲ Εὐριπίδης ἐν τῇ Ἰφιγενείᾳ·

ἐλαφον δ' Ἀχαιῶν χερσὶν ἐνθήσω φίλαις  
κεροῦσσαν, ἣν σφάζοντες αὐχέσουσι σὴν  
σφάζειν θυγατέρα,

which verses are not found in our MSS. Different opinions have been formed as to the proper inference to be drawn from this circumstance.



It has been held (1) that the concluding portion of the play was altogether different from that which we now possess, and that in the original the goddess Artemis was introduced by the poet to justify the ways of heaven to men by foretelling the rescue of the heroine, and the manner in which it would be accomplished. Or, that (2) the lines quoted by Aelian come from a lost prologue to the play spoken by Artemis before the entrance of Agamemnon. Or again, (3) that they belong, as Weil thinks, not to the prologue itself but to a kind of introduction composed by some one after the time of Euripides. Part of a similar false prologue to the *Rhesus* is preserved in the argument to the play which bears that name. It is possible (4) that Aelian was himself mistaken, and cited as belonging to the *Iphigenia* of Euripides verses which in fact came from a tragedy by some other poet. It must be acknowledged that many lines occur in this part of the play (especially from 1572 onwards) which, as given in the MSS., are not such as Euripides could possibly have written. On the other hand, the speech of the messenger is well-conceived; the style of his narrative throughout is clear; and, in particular, the description of the scene at the altar seems far too terse and graphic to have been the work of an interpolator. In the absence of decisive evidence, we may perhaps be justified in believing that we have left to us the remains, sorely corrupted it is true, of the genuine work of Euripides.

## NOTE C.

ll. 1570—1.

ὦ παῖ Ζηνός, ὦ θηροκτόνε, | τὸ λαμπρὸν εἰλίσσουσι ἐν εὐφρόνῃ φάος.  
We have in this invocation an evident identification of Artemis goddess of the chase (ἀγροτέρα θηροφόνος ἐλαφάβόλος) with the moon-goddess ΣΕΛΗΝΗ. This identification is however merely a return to a much earlier conception, not a confusion of two deities at first distinct. Artemis was originally goddess of the moon; and in that character she is properly equipped with bow and arrows, which are symbolical of the moon's rays. Thus we find later that the terms σεληνόβλητος and Ἀρτεμιδόβλητος were used synonymously of those who were supposed to be suffering from the effect of these rays striking upon them. From the fact of her being represented with a bow Artemis was then by a natural step imagined as a huntress (cf. Theognis 11 Ἀρτεμι θηροφάνη,

θύγατερ Διός, ἦν Ἀγαμέμνων | εἶσαθ', ὅτ' ἐς Τροίην ἐπλεε νηυσὶ θεῶν); and—by the usual mythological extension—as *guardian* of wild animals (cf. Aesch. Ag. 140 ff.). The tendency soon became to distinguish Artemis the huntress from ΣΕΛΗΝΗ, in whom the Moon was worshipped as a divinity but without especial reference to any attributes or powers. The distinction appears to have clearly established itself, and was maintained for a while, but in the time of the tragedians the divergent aspects under which the goddess gradually came to be regarded had been already re-united, and Artemis appears again in her primitive function. (See Welcker *Griech. Götterlehre* II pp. 398 f.) The first instance of this reconciliation occurs in Aeschylus, *frag.* 169, ἀς οὔτε πέμφιξ ἡλίου προσδέρεται | οὔτ' ἄστερωπὸν ὄμμα Λητώας κόρης. Compare also Soph. Trach. 214 Ἀρτεμιν—ἐλαφαβόλον, ἀμφίπυρον where the epithets are combined in a similar fashion to that which we find in the passage under discussion; the adjective which designates the huntress being followed by one appropriate to the moon as the giver of light by night (ἀμφίπυρος 'with a torch in each hand', as Artemis was sometimes represented in ancient art; cf. *Introd.* p. xvii). It is with reference to this latter office that Artemis the Light-Goddess obtained her titles φωσφόρος φιλολάμπαδος &c. There is also mention made in Pausanias I 31, 4 of an altar in Attica to Ἀρτεμις σελασφόρος: the epithet being descriptive of the radiant light of the moon. We may observe in conclusion that Iphigeneia is made by Aeschylus Sophokles and Euripides alike the victim of Artemis. But, on the one hand, in Sophokles El. 566 ff. it is the *huntress* whose anger and wounded pride must be pacified,—and in the same connexion, though the reference in this case is to an omen which concerns the *protectress* of wild animals, Kalchas in the *Agamemnon* of Aeschylus announces that Artemis (προφέρων Ἀρτεμιν, 202) requires the sacrifice of the maiden's life. On the other hand, in the *Tauric Iphigeneia* of Euripides it is the *goddess of light* (φωσφόρῳ θεᾷ, 21) to whom Agamemnon, according to the account of the affair at Aulis given in the prologue by the heroine, has devoted his daughter; while in the *Iphigeneia at Aulis* both attributes of the one divinity are combined in the titles by which Artemis is implored to receive the Grecian offering.

## APPENDIX.

### *Table of deviations from Kirchhoff's text.*

The following is a list of those passages in which the text of this edition departs from that exhibited by Kirchhoff in his edition of 1867. In several cases the alterations admitted have been already mentioned or discussed in the notes; with regard to the rest, I have thought it advisable in view of the general scope of the book merely to record them here in tabular form for the convenience of the reader. A few places in which the orthography or punctuation differs from that adopted by Kirchhoff have not been set down; where the variation is otherwise than trifling it has been previously noticed in the commentary. In cases where the account of the mss. reading given below differs from that in Kirchhoff's critical note, the information is derived from the collation of Wilamowitz-Möllendorff: see *Intro.* vii, p. xxi.

	Kirchhoff.	The present edition.
v. 7	ΠΡ. et v. 9 ΑΓΑ. auctore Bremio del. Kirchhoffius	
v. 22	καὶ τὸ φιλότιμον	τὸ del. Marklandus
v. 23	λυπεῖ	λύπη editor
v. 42	τί πονεῖς;	del. c deinde Blomfieldius
v. 72	κρίνων	κρίνας PC
v. 77	μόρφ	δρόμφ Markl.
v. 84	κάτα	πάντα F. W. Schmidtius ( <i>krit. stud.</i> II. p. 244)
v. 149	ΠΡ. ἔσται τάδε. ΑΓΑ. κλήθρων δ' ἐξόρμα. hunc versum post 152 auctore Hermannno posuit K.	om. τάδε PC manus pr. ἐξορμάσας Weckleinius
v. 150	ἦν γάρ νιν	ἦν νιν PC
v. 171	ὥς...ἰδοίμαν	ὥς κατιδοίμαν G. Dindorfius
v. 194	τοῖς	tās Brodaeus (τῆς)
v. 234	μέλινον	μέλινον Bothius

- v. 284 Τάφιον ἡγεμῶν Μέγης ἦγεν, ὦν MSS.  
ἀνασσε
- v. 286 post λιπῶν lacunae signum posuit K.
- v. 317 post hunc versum deesse alterum, item Agamemnonis, auct. Herm. significavit K.
- v. 333 εὖ κεκόμψευσαι· πονηρὸν πονηρά· Monkius  
v. 336 οὔτοι οὔτε Herm.  
v. 356 τίνα πόρον δὲ inserit P<sup>2</sup>C<sup>2</sup>  
v. 367 ἐκόντες ἔχοντες PC  
v. 373 μηδέν' ἂν χρέους μηδέν' ἄρα (Nauckius) γένους (Monk.)
- v. 407 συνσωφρονεῖν σοι βούλομ', σ. γὰρ, οὐχὶ συννοσεῖν ἔφυν. e Plut.  
ἀλλ' οὐ συννοσεῖν. *de discr. adulat. et am.* p. 64 c
- v. 416 ὠνόμαζας ὠνόμαζες Markl.  
vv. 448, 449 ἀπαντά τ' et ἀνολβα ἀνολβά τ' et ἀπαντα MSS.  
(Musgravius)
- v. 445 συμβαλῶ συμβάλω PC  
v. 510 ἀλλήλων ἀλλήλοιον Markl.  
v. 515 Ἄργος γ' addit P<sup>2</sup>C<sup>2</sup>  
v. 521 κοῦδέν γ' ἄχρηστον κοῦδέν γε χρηστόν Canterus  
v. 531 οἷς δς MSS.  
v. 547 μαινόμεν' μανιάδων Weckl.  
v. 580 ὅτι ὅθι Hartungius  
v. 585 δέδωκας τ' ἔδωκας Blomf.  
v. 587 ἔριν ἔρις exempl. Hervag. altera  
v. 589 Τροίας πέργαμα. transposuit Blomf.  
v. 592 ἐμὴν dubitans servat K.  
v. 602 νεωστὶ μοι μολὼν del. Herm.  
v. 603 κλεινὸν τέκνον Ἀγαμέμνονος τὸ κλεινὸν (P<sup>2</sup>C<sup>2</sup>) τέκνον Ἀγαμέμνονιον Herm.  
v. 604 μηδὲ μὴ δὴ Heathius  
v. 626 τὸ Νηρηίδος τὸ τῆς Νηρηίδος Portus  
v. 632 περιβαλῶ προσβαλῶ Porsonus  
v. 664 μακράν γ' μακράν PC (γ' add. manus interpolatrix)
- v. 667 ἔτ' ἔστι ἔπεστι Nauck.  
v. 675 ἐστήξει ἐστήξεις Elmsleius  
v. 694 συνισχανεῖ. συνισχανεῖ. Anglus  
v. 724 σύννεγκαι συνενέγκοι L. Dindorf.  
v. 734 σὺ δὲ ἦ σὺ Herm.  
v. 776 ff. λαιμοτόμους κεφαλὰς | σπάσας, πόλισμα Τροίας σπάσας κεφαλὰς Weilius; del. idem  
| πέρσας κατάκρας πό- Τροίας et πολιν tum πέρσας πό-  
λιν. λισμα transposuit.
- v. 781 πολύκλαυτος secluset Weil.  
v. 782 ἐσεῖται εἴσεται Herm.



- v. 795 ἔτυχεν  
 v. 796 ὄρνιθ' ἱπταμένῳ  
 v. 811 ἄλλος  
 v. 817 ὄρᾳ δ'  
 v. 840 μεμνημένοις  
 v. 844 τὰ παρὰ σοῦ  
 v. 863 Klytaemnestrae tribuit  
 K.  
 βασιλείων  
 v. 865 εἰς μέλλοντ' ἂν ὦση  
 v. 880 κτανεῖν  
 v. 889 εἵπερ ἀλγεινὸν  
 v. 900 ἐπαιδεσθῆσομαι γε  
 v. 902 ἐπὶ τίνος  
 v. 909 σε  
 v. 911 γελᾷ  
 v. 1014 τί δὲ χρή  
 v. 1017 εἰ  
 v. 1025 αὐτὰ μὴ πράσσωμεν ἂν  
 v. 1028 φυλάσσομεν  
 v. 1041 ἐν  
 v. 1055 κύκλια  
 v. 1056 f. Νηρέως γάμους  
 v. 1058 ἐλάταισι  
 v. 1063 παῖδες αἱ Θεσσαλαί  
 v. 1065 γεννάσεις  
 v. 1066 ἐξονόμασεν  
 v. 1076 f. τὰς εὐπάτριδος γάμον |  
 Νηρήδων ἔθεσαν πρῶ-  
 τας  
 v. 1073 ἐνδύτ'  
 v. 1080 ἐπὶ κᾶρα  
 v. 1081 γ' ἁλιᾶν  
 v. 1087 νυμφοκόμον  
 v. 1089 ff. αἰδοῦς | ἥ τὸ τὰς ἀρετᾶς  
 δύνασιν ἔχει | σθένειν τι  
 πρόσωπον;  
 v. 1093 δύναμιν  
 v. 1130 γ'  
 v. 1138 τί μ' ἠδίκησας;  
 v. 1146 ἀνακαλύψομεν  
 v. 1151 προσούρισας  
 v. 1153 Διὸς γε  
 v. 1168 γένος  
 v. 1171 f. ἣν στρατεύσῃ...γενήσῃ  
 v. 1176 κάθωμαι  
 ἔτεκεν Musgr. σ' post Λήδα add.  
 Elmsl.  
 ὄρνιθι πταμένῳ Markl.  
 ἄλλων e Kirch. coniect.  
 φράζ' Nauck.  
 μεμνημένους Herm.  
 τὰπὸ σοῦ Dobraeus  
 restituit Achillei Herm. ('id quod  
 codices exhibent'. Wilamowitz-  
 M.)  
 βασιλικῶν Matthiae  
 εἰς μέλλοντα σώσει Monk.  
 κτενεῖν PC  
 εἵπερ ἄλλ', εἰκὸς Weckl.  
 ἐπαιδεσθῆσομεσθα Herm.  
 περὶ τίνος Schaeferus  
 δὲ Hensius  
 πέλας Markl.  
 ὁ τι δὲ (Reiskius) χρῆς C  
 ἦ Weil.  
 αὐτὰ μὴ πράσσωμεν ἂν Monk.  
 φυλάσσομεν PC  
 παρὰ coniecit Kirchh.  
 seclussit Weil.  
 transposuit Weil.  
 ἐλάταις σὺν Weil.  
 παῖδα (Kirchh.) σὲ (Weil.) Θεσσα-  
 λίᾳ (Kirchh.)  
 γεννάσειν Weil.  
 ἐξονόμαζεν Firnhaber  
 τὰς εὐπάτριδος | Νηρήδος. τ' ἔθεσαν  
 γάμον Weil. Νηρήδος PC τ'  
 add. Herm.  
 ἐνδύτ' Dind.  
 ὦ κᾶρα Herm.  
 βαλιᾶν Scaliger  
 νυμφόκομον Reisk.  
 αἰδοῦς ἔτι, ποῦ | τὰς ἀρετᾶς σθένει  
 τι πρόσωπον; Weil.  
 δύνασιν Both.  
 μ' Markl.  
 τί μ' ἠδίκησα; Herm.  
 ἀνακαλύψω γὰρ CP<sup>2</sup>  
 προσώρισας Hartung.  
 Διὸς τε Markl.  
 γέ τοι Fixius  
 εἰ στρατεύσει...γενήσῃ Elmsl.  
 καθῶμαι Elmsl.

- v. 1185 *ἐνθα*  
v. 1189 *οὐ τὰρ'*  
v. 1193 *ἴν' αὐτῶν προθέμενος*  
v. 1207 *νῶ μὴ δὴ γε κτάνης*  
v. 1210 *πρὸς τὰδ' ἀντίποι*  
v. 1244 *νηπίοις γε*  
v. 1267 *τὰς... κτενοῦσι*  
v. 1293 *'Αλέξανδρον dubitans servat K.*  
v. 1297 *οὐ*  
v. 1309 *τὰς καλλονᾶς*  
v. 1310 *ὄνομα μὲν φέροντα Δαναΐ-  
δαισιν, ᾧ κόραι*  
v. 1311 *πρόθυμα σ'*  
v. 1339 *τόν τε τῆς θεᾶς 'Αχιλ-  
λέα*  
v. 1341 *φεύγεις, τέκνον*  
v. 1348 *νιν. || κοῦδεὶς ἐναντία*  
v. 1349 *ἐγὼ τι*  
v. 1372 *διαβληθῆς*  
v. 1381 *τὰς*  
v. 1382 *ὀλεθρον, ἦν*  
v. 1391 *δίκαιον τοῦτ' ἄρ' ἔχοιμεν*  
v. 1395 *ἐβουλήθη σῶμα*  
v. 1425 *γε*  
v. 1438 *γε*  
v. 1444 *τί δὲ τὸ θνήσκειν*  
v. 1460 *ἐγὼ, μετὰ γε*  
v. 1479 *παγαῖσι*  
v. 1491 *ὧ νεάνιδες,*  
v. 1496 *ὄνομα τὰσδ'*  
v. 1502 *μέγα*  
v. 1509  
v. 1513 *βαλλομέναν, —παγαῖς*  
v. 1514 *γε δαίμονος*  
v. 1516 *θανοῦσαν εὐφνῇ τε σώμα-  
τος*  
v. 1518 *μένουσί σε χέρνιβές τε*  
v. 1529 *'Ελλάδι*  
v. 1530 *κάρα ἐδν*  
v. 1536 *ἥκης*  
v. 1550 *προῆγεν*  
v. 1557 *εὐτυχεῖτε*  
v. 1558 *δώρον*  
*εἶτα Monk.*  
*ἦ τὰρ' Musgr.*  
*ἐὰν σφῶν (Mehlhornus) προέμενος*  
*(Elmsl.)*  
*μετανόει μὴ δὴ κτανεῖν Heim-  
soethius*  
*τοῖσδ' ἂν ἀντίποι Burgesus*  
*νηπίοις Monk.*  
*τὰς τ' Herm. κτείνουσι PC*  
*del. Monk.*  
*καὶ PC*  
*τὰς del. Matthiae*  
*ὄνομα μὰν φέροντα (PC) Δαναΐδαις,*  
*σίνος κόρα (editor)*  
*προθύματ' Elmsl.*  
*τόν γε τῆς θεᾶς παῖδα Herm.*  
*transposuit Lentingius*  
*σφε. (Herm.) || κοῦδεὶς τοῖσδ' ἐναν-  
τίον (p)*  
*ἔγωγε Markl.*  
*διαβληθῆ Monk.*  
*τάσδ' Pors.*  
*ὀλέθρῳ γάμον, ὃν Herm.*  
*δίκαιον τοῦτ'; ἔχοιμεν ἄρ' ἂν Har-  
tung.*  
*τὸ inserit p*  
*γὰρ Herm.*  
*σὺ Elmsl.*  
*τί δὴ; τὸ θνήσκειν (δὴ PC δὲ P<sup>2</sup>)*  
*ἔγωγε μετὰ Markl.*  
*παγὰς Reisk.*  
*ὠὼ ὠὼ νεάνιδες, Herm.*  
*ὄνομ' ἐν H. Schmidt.*  
*με Elmsl.*  
*ὠὼ ὠὼ. cum Nauckio Iphigeniae*  
*tribui*  
*ᾶς*  
*βαλομέναν, (Markl.) —παγαῖς C*  
*δαίμονος Markl.*  
*ῥανοῦσαν Markl. del. σώματος*  
*Schmidt.*  
*σε post τε posuit Seidlerus*  
*'Ελλάσι Markl.*  
*θ' inserit Scaliger*  
*ἥκεις PC*  
*προῆκεν Dindorf.*  
*εὐτυχοῖτε Aldus*  
*δορὸς Piersonus*

- v. 1570 ὦ παῖ Ζηνός Ἄρτεμις θη- ὦ παῖ Ζηνός, ὦ θηροκτόνε, Nauck.  
ροκτόνε,  
v. 1573 Ἀγαμέμνων ἄναξ θ' ὁ- ἀθρόος Ἀγαμέμνων τ' ἄναξ Weil.  
μοῦ,  
v. 1580 ἐμοὶ δέ τ' ἄλγος οὐ μικρὸν ἐμοὶ δ' ἐσθίει τ' ἄλγος Herm.  
εἰσθίει  
v. 1582 κτύπον γὰρ πᾶς τις ἦσθετ' σαφῶς γὰρ πᾶς τις ἦσθετο κτύπον,  
ἂν σαφῶς, Weil.  
v. 1584 βοᾷ δ' ἱερεὺς, ἅπας δ' ἄρ' ἱερεὺς, πᾶς Weil.  
v. 1592 ὁρᾶτε τήνδε θυσιαν, ἣν ἡ βωμῖαν et θυσιαν transposuit Musgr.  
θεὸς | προύθηκε βωμῖαν, τήνδ' ante ἔλαφον posuit Weil.  
ἔλαφον ὀρειδρόμον;  
v. 1594 μάλιστα γὰρ ἀντὶ Herwerdenus  
v. 1595 μαιῖνοι μίανη apogr. Paris.  
v. 1597 Ἴλιου τ' Ἴλιου πρὸς Herm.  
v. 1599 ὥς ἡμέρα τῇδε ἡμέρας ὥς τῇσδε Matthiae  
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## INDEX I.

ἀβρότης, 1343  
 ἀγασθαί τί τινος, 28  
 αἰμνηστος, 1531  
 ἀθέσφατος, 232  
 ἄθρησον, 1416  
 "Αἰδης, 461  
 αἱματόρρυτος, 1515  
 αἴσσειν, 12  
 αἴφνης, 1581  
 ἀκήρατος, 1083  
 ἀκλύσταν, 121  
 ἀλάστωρ, 878, 946  
 ἀλλά *at enim*, 500  
 ἀλλά—γάρ, 511  
 ἀλλά γοῦν, 908  
 ἀλλ' ἤ, 847  
 ἄλσος, 185  
 ἀμαθής, 999  
 ἀμείβειν, 144  
 ἄν omitted, 1199  
 ἀναίνομαι, 1503  
 ἀνείλε with pres. and future, 90  
 ἀνθεσφόρος, 1544  
 ἀνικετεύτως, 1003  
 ἄνοσος κακῶν, 982  
 ἀντίπορος, 1494  
 ἄντυξ, 229  
 ἀπαράμυθος, 620  
 ἀπελθε, 304  
 ἀπήμων, 1575  
 ἀποβλέπειν, 1378  
 ἀποικήσειν, 680  
 ἀποιέσεται νόστον, 298

ἀποκαλεῖν, 1354  
 ἀπολωτιεῖ, 792  
 ἀποπρό, 1286  
 ἀπροσδόκητος, 1610  
 ἄρδην, 1589  
 Ἄρεθουσα, fountains so named, 170  
 Ἄρης Μυρμιδῶν, troops, 237  
 „ Τάφιος, 284  
 ἄρχειν, with dat., 337 n.  
 ἀσπαίρειν, 1587  
 ἀσπίδος ἔρμα, 189  
 ἀσχαλᾶν, 920  
 Ἄτρεϋς (ἄτρεστος), 321  
 Αὐλίδα and Αὐλίω, 88  
 Ἀφροδίτη (ἄφροσύνη), 1264  
 Ἀφροδίτης πνοαί, 69  
 ἄχραντος, 1574

βαλιός, 222  
 βάριδες, 297  
 βουκόλος, of Paris, 180  
 βούλεσθαι )( θέλειν, 338

γε after πρίν, 324  
 γενοσαίατο, 423  
 γῆ, city, 535  
 γηγενής, 259

δαίσομεν ὑμεναίους, 123  
 δακρυρροεῖν, 889  
 δέ, objecting, 153, 732, 1458  
 δέ γε, 21, 334  
 δέμας, periphrastic, 937, 417



δεξιά, 58  
 διαίμονος θεᾶς, 1514  
 διακναλεῖν, 27  
 διὰ μάχης μολεῖν (τινι), 1392  
 διαχαλᾶν, 1340  
 δίκαιος, loyal, 48  
 δολιόφρων, 1301  
 δυσελέναν, 1316  
 δωμάτων ἐκδημος, 419  
 ε before τλ, 1351  
 ἐάσομαι, 331  
 (ἐγγύσις), 703  
 ἔγειρε=ἐγείρου, 624  
 ἔθρεξε, 1569  
 εἰ with subj., 1240  
 εἰσελεῖν τινα, 'come into his mind',  
 57, 1374  
 ἐκδοῦναι, 132, 729, 736  
 ἐκλογίζομαι, 1410  
 ἐκ μέσου, 342  
 ἐκμετρῆσαι, of time, 816  
 ἐκπονεῖν, train, 209  
 ἐκπυρώσων, 1070  
 ἐλέπτολις, 1476, 1511  
 ἐλεφαντόδοτος, 582  
 ἐλίσσειν (τινά), 1480  
 ἐμέ following με, 409  
 ἐμπλέκειν πλοκάς, 936  
 ἐν, of person judging, 429  
 ἐν σοί, *penes te*, 1273  
 ἐνάρχεσθαι κανᾶ, 1471  
 ἐνάρχεσθαι χέρνιβες, 955  
 ἐνδεξιούσθω βωμόν, 1473  
 ἐν καλῷ, 1106  
 ἐξαλείφειν (θέσφατα), 1486  
 ἐξαλλάσσουσα χάρις, 564  
 ἐξάρχεσθαι κανᾶ, 435  
 ἐξομιλεῖσθαι, 735  
 ἐπευφημεῖν, 1468  
 ἐπηχεῖν, 1584  
 ἐπί, of the terms, 29; in quest of,  
 178; with, 541  
 ἐπιδρομαί, 1597  
 ἐπίτηδες, 476  
 ἐπίταπος, 8  
 ἐρέσσειν, 139  
 ἐστήξω, 675  
 εἰδροσος, 1517

εὐκαρδίως, 1560  
 εὐθηλος, 579  
 εὐμήκεις τύχαι, 595  
 εὐφημα θρόει, 143  
 ἔχω, with aor. partic., 659

ἦ 1st sing. impf. εἰμί, 489  
 ἦ γάρ, 325  
 ἡμίθεοι, 173  
 ἡπόρημαι, 537

θανατοίς, 1287  
 θέλειν )( βούλεσθαι, 338  
 θεομαχεῖν, 1409  
 θεράπναι, 1499  
 θηροκτόνε, 1570

ζ before χρ, 1366  
 ἱκετηρίαν, 1216  
 λούσης τῆς τύχης, 441  
 ἱπποβάτας, 1059  
 ἰσάνεμον, 206

καί, explanatory, 230; following  
 interrogatives, 327  
 καὶ μὴν, 20  
 καινουργεῖν, 2, 838  
 καὶ πῶς, 124  
 κακίζειν, 1436  
 κακόφρονες, misguided, 391  
 καλλικόμαν πλόκαμον, 1080  
 καλλιπάρθενος, 1574  
 караδοκεῖν, 1433  
 καταδεδούλωται, 1269  
 καταινεῖν=ἐγγυᾶν, 695  
 καταπαλαίειν, 1013  
 κᾶτα πῶς, 894  
 κατασκαφαί, 1379  
 κατατείνειν, 336  
 κατηνθρακώθη, 1602  
 κεκραγμός, 1357  
 κεκτήμην, 404  
 κεχαρημένος, 200  
 κεχρημένοις, having obtained an  
 oracular reply, 89  
 κληῖθρα, women's apartments, 149  
 κλύουσα, with perf. force, 301  
 κνίζειν, provoke, 330  
 κόρυμβα, 258

κράτος, victory, 472

κροκάλοι, 211

Κυκλώπων θυμέλας, 152

κύριος, 703

λαμπαδοῦχος, 1505

λελογισμένοι, 922

λελογισμένως, 1021

λέχος, bride, 103, 389

λύνει (θέσφατα), neglect, 1268

λωτός, 438, 1036

μακρὰν τείνειν, of a journey, 420

μακρός, over long, 313

μάλιστα and κάλλιστα confused,  
364

μαντοσυννοι ἀνάγκαι, 761

με followed by ἐμέ, 409

μέν, no δέ following, 392, 859;  
answered by τε, 73

μετά, Euripides' use of, 526

μεταβολὰς ὀδυρμάτων, 1101

μή, generic, 384

μή οὐ, with inf., 42

μιαιφονεῖν, 1364

μῦθοι, fables, 799

μυριοπληθής, 571

μώνυχος, 250

ναύφρακτος, 1259

νεοθαλής, 188

νιφόβολος, 1284

νυμφεύειν, 458, 461

νῦν, just now, 332

ξυνάορος, *uxor*, 50

ξυναρπάζειν, 531, 535

ὃ before φρ, 391

ὅδε, with infinitive, 1478

οἷσθ' ὃ δρᾶσον, 725

ὄνομα) (ἔργον, 128, 1115

ὄπλων ἀνακτες, 1260

ὅπως ἄν, in final sentences, 539

ὄρειδρόμος, 1593

ὄρνις, omen, 607

ὀρομένα (ὄρνυμι), 186

οὐ μή, with subj., 1465, 1504

οὐ πον, 670

παγέντας, of oaths, 395

παραμείψασθαι, 146

παραφέρειν, intrude, 981

πειθῶ, means of persuasion, 104

περιβάλλειν, use of by Eur., 934

περίβολος, 1477

πέσσοι, 196

πέυκη, tablet, 39

πλαγια φρονεῖν, 332

πλέον πράσσειν, 1373

ποικίλος, of persons, 526

πολύμοχθος, 1330

πορθμεύειν, intransit., 6

πούς, periphrastic, 627

πράσσειν μεγάλα, 346

προσαρμόζειν, 296

προσέλκυσαι, 1452

προστάτης, 449

πρὸς ταῦτα, 1559

προσώρισας, 1151

προτέλεια, 718

προτελίζειν, 433

πρόφασιν, 362

πρὸ χειρῶν (in your hands), 36

προχύται, 955, 1112, 1472

πτέρυγ' Εὐβοίας, 120

πως, ironical, 65

πῶς δοκεῖς; 1590

σειροφόρος, 223

σεμνὰ σεμνύνεται, 996

σεμνότης, 1344

σιγαὶ ἀνέμων, 10

σκῦλα, 1629

σοφίζομαι, 744

σοφίσματα, 444

σοφός, in bad sense, 333

στέφανος, metaphorical, 194

στεφανώδης, 1058

σύγκλητος, 301

σύνεδρος, in council, 192

συνεπαεῖδειν, 1492

συνισχανεῖ, 694

συννοσεῖν, 407

συννυμφοκόμος, 48

συνσωφρονεῖν, 407

σύντονα, in harmony with, 118

σύργγες, 230

σώζειν (and σώζειν), 1350 n.

ταγός, 269  
 τὰπὶ τοῖσδε, 435  
 τὰ πρῶτ' ὠλβισμένοι, 51  
 τάχα, with fut. in threats, 311  
 τε answered by δέ, 585; explanatory, 345; irregularly placed, 203  
 τε—τε, where English requires disjunctive particles, 56  
 τιθέναι καλῶς, 401  
 τίθεσθαι εὖ, 672  
 τὸ ποῖον; 517  
 τὸ σόν, 396  
 τότε, determined by context, 46  
 τὸ τῆς τύχης, 1404  
 τοῦμόν, 482

ὑακίνθινος, 1298  
 ὑμέναιος, 123, 430, 437, 624, 1036  
 ὑπέθηκας, suggest, 507  
 ὑπελθεῖν, 67, 444  
 ὑπερκαμνεῖν, 918  
 ὑπόροφος, 1204  
 ὑψηλόφρων, 919

φάος ἀμπετάσαι, 34  
 φαύλως φέρειν, 897  
 φέρειν, carry away, 69  
 φερνή, 47  
 φιλοψυχεῖν, 1385  
 φοιβάδα μούσαν, 1064  
 φοινίσσειν παρῆδα, 187  
 φυλακαί, 15  
 φύσηματα, 1114

χαλκεμβολάς, 1319  
 χρησθαι (experience), 88, 546  
 χρυσεοσάνδαλος, 1042  
 χρυσήλατος, 1565  
 χρυσοδαίδαλος, 219

ὠδίνειν, 1234  
 ὠδῖς, 1235  
 ὥς, elliptic constr. with, 1367;  
 causal, 420  
 ὥστε, in stichomuthia, 326; where  
 simple infin. could stand, 918

## INDEX · II.

- abstract for concrete, 15  
 accus. cognate, 157, 791; after  $\delta\epsilon\iota$ , 1130; after  $\theta\acute{\alpha}\sigma\sigma\epsilon\iota\nu$  &c., 141;  
 in apposition to sentence, 234, 832, 1114; of specification, 359;  
 following adjective, 1255; following verb and its accus., 1468;  
 followed irreg. by dat., 492  
 adjective, agreeing with compound phrase, 233; proleptic, 572  
 anapaests, *spondaic*, 115 ff.; cf. 123  
 aorist, gnomic, 25; infin. after  $\omicron\iota\mu\alpha\iota$ , 462; after  $\mu\acute{\epsilon}\lambda\lambda\epsilon\iota\nu$ , 873;  
 of moment just past, 136  
 assimilation, 607  
 attraction, Euripides' use of, 383  
  
 betrothal, ceremony of, 703  
 brachylogy, 262  
  
 chariot and horses of the Sun, 159  
 chorus, remarks upon, 1253  
 construction, changed as the sentence proceeds, 261; confusion of two, 1436; elliptic with  $\acute{\omega}\varsigma$ , 1367  
 Cyclopean architecture, 152  
  
 dative, of accompaniment, 146 cf. 239; of agent with pres. partic. passive, 218; irreg. following accus., 492; locative, 39; of person judging, 597  
 divinities, habitation of, 91  
 double question, 356  
 driving, in the chariot race, 223  
  
 Ennius (quoted), 7, 447, 815  
 eristic rhetoric, 333  
 euphemism, 309, 519, 649, 1507  
  
 florid taste of the orientals in dress, 74  
 future, combined with delib. subj., 442, 455; mid. as pass., 331; with  $\tau\acute{\alpha}\chi\alpha$  in threats, 311  
  
 genitive, attributive, 78; causal, 327, 370, 1277; of connexion, 302; objective, 842; partitive, 20, 340; after  $\pi\epsilon\iota\theta\epsilon\sigma\theta\alpha\iota$ , 726  
 gnomic aorist, 25  
 Greek view of  $\sigma\omega\phi\rho\omicron\sigma\acute{\upsilon}\nu\eta$ , 543  
  
 hendiadys, 53  
 historic present, 47, 245  
  
 imperative, 2nd sing. following  $\pi\acute{\alpha}\varsigma\ \tau\iota\varsigma$ , 1598  
 imperf., of fact just realized, 404  
 infin., without article, 490; epexegetical, 275, 318



- Ionic forms, 12, 423, 789  
 line divided between two characters, 414  
 metaphors, from nautical affairs, 139; from dice-playing, 1343; from music, 1101; from wrestling, 1013  
 mute and liquid, quantity of vowel before, 636  
 optative, with *ἄν* following indic. in protasis, 486; with *ἄν* of settled resolve, 310  
 participle, with *ἄν* equiv. to an apodosis, 96; with *μή* equiv. to a protasis, 355; accus. where dat. might have been expected, 1556; aor. with *ἔχω*, 659; neut. with art. for abstract subs., 33, 386, 1270; omitted with *τὸν* *χάινω*, 730; supplementary, 363  
 play upon words, 321  
 pluperf. without syll. augm., 404  
 plural, generalising, 304, 309; poet. use of, 10  
 Porson's canon, exception to, 530  
 present, historic, 47, 245; implying certainty, 1028, 1267  
 prodelision, 307, 639  
 Racine's *Iphigénie* (quoted), 126, 677, 900, 955, 1220  
 relative attraction, 383; conditional, 523  
 rivers, the bull as a type of, 275  
*schema Alcmænicum*, 196  
 sing. and plur., interchange of, 834, 929, 967, 1368  
 Sophokles, echoes of, 407  
 subj. with *ἐλ*, 1240; delib., combined with future, 442, 455  
 synizesis, 615  
 tmesis, 11, 40  
 torch, carried by mother of the bride, 732  
 tragic irony, 640, 677  
 winged chariot of deities, 250  
 women, Greek views concerning, 571, 678  
 writing materials, 39

# INDEX III.

- Adrastus, 268
- Aegina, 697
- Aias, 192; son of Telamon, *ib.*
- Ainianes, 277
- Alpheus, 276
- Arethusa, 170
- Asopus, 697
- Chiron, 208
- Diomedes, 199
- Dioskuri, 769
- Echinades, 285
- Epeioi, 281
- Eumelus, 217
- Eurotas, 179
- Eurytus, 282
- Ganymede, 1053
- Gouneus, 278
- Hermes, 1302
- Hermione, 1201
- Ida, 1284
- Inachidae, 1088
- Kadmus, 256
- Kapaneus, 246
- Kassandra, 757
- Laertes, 204
- Leda (Thestias), 49
- Leitus, 259
- Meges, 284
- Mekisteus, 244
- Meriones, 201
- Nestor, 273
- Nireus, 204
- Oenone, 699
- Olympus (the musician), 577
- Orpheus, 1211
- Palamedes, 198
- Pelion, 705
- Perseus, 1500
- Phoebe, 50
- Phyleus, 285
- Pleiades, 8
- Protesilaus, 195
- Salamis, 194
- Simois, 751
- Sirius, 7
- Sisyphus, 524
- Sthenelus, 247
- Talaus, 245
- Talthybius, 1563
- Tantalus (son of Thyestes), 1150
- Taphioi, 284
- Thronium, 264

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